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The information contained in this booklet pertains to the Arts Projects Program. If you have questions about other Council programs please contact Council staff. You may also want to attend one of our program workshops.

PROGRAM GUIDELINES
FY 2007 Arts Projects

Introduction

The State of Michigan Council for Arts and Cultural Affairs (MCACA), an agency of the Michigan Department of History, Arts & Libraries, serves to encourage, develop and facilitate an enriched environment of artistic, creative cultural activity in Michigan. Through a comprehensive program of services and matching grants, MCACA:

➢ Demonstrates the importance of arts and culture in daily living.
➢ Provides broad public access to arts and cultural activities.
➢ Supports arts and culture as a catalyst for community revitalization and economic development
➢ Strengthens arts education.
➢ Supports those who create, present or produce quality arts and cultural projects.
➢ Encourages innovation.
➢ Celebrates diversity.
➢ Facilitates delivery of arts and cultural resources statewide.
➢ Enhances the state's quality of life.

Other MCACA Programs

Arts and Learning
Anchor Organizations
Capital Improvements Projects
Cultural & History Projects
Local Arts Agencies
Partnerships
Regional Regranting
Rural Arts and Culture

This booklet contains requisite information, and forms to help qualified organizations apply for funding in the ***Arts Projects Program*** . Funding through this program supports, arts and cultural activities which will take place between October 1, 2006 and September 30, 2007.

The Arts Projects Program supports projects and activities that provide quality arts and cultural programing to citizens across the state. The program funds arts projects, conducted by non-profit organizations, that utilize the talents and creativity of professional artists in all arts disciplines, to advance the creative, cultural and economic environment of the state. Projects supported by this funding program are divided into 11 components. We encourage applicants to contact MCACA staff if you have any question as to the component that best fits your project.

There are similar guidelines and grant applications available for all other MCACA programs listed above. Applications may be downloaded from our web site at www.michigan.gov/arts.

Please refer to the MCACA publication "General Guidelines" for more detailed information as to grantee requirements, general eligibility information, MCACA contacts and other program information. Contact MCACA by TTY at (517) 373-1592.

Thank you for your interest in applying for a MCACA grant. It is through the efforts of organizations such as yours that the MCACA commitment to foster innovation, preservation, conservation, creativity and excellence in the State of Michigan can come to fruition.

Arts Projects Program *at a Glance*

√ There are 11 components in Arts Projects.

√ Each project component as specific criteria, you must choose a component on the application.

To be Eligible...
√ Applicants must be incorporated, tax exempt, organizations.

√ Applicants with unmet obligations on prior grants
i.e., late/incomplete reports, *may not* apply.
(Please contact MCACA staff if you are concerned about a prior grant.)

Funding Basics...
√ Funding up to $15,000 is available in projects categories.

√ Request amounts may not exceed 1/3 of the project's total cost.

√ A 2:1 match of grant funds including a cash match of at least 50% of the requested amount is required.

√ Funded projects must be completed within the MCACA Fiscal Year, 10/1/2006 - 9/30/2007.

√ Applicants may apply to more than one Council program.
The Council however, reserves the right to limit the number of grant awards to any one applicant.

√ Only one application may be submitted for the
same project or activity in a fiscal year.

Deadline...
√ Applications must be postmarked no later than May 1, 2006.
Hand delivered applications must be in MCACA offices by May 1, 2006 at 4:00 p.m.
Late applications will **NOT** be accepted.

√ An application fee of $300 or 3% of the request must be included with this application.

√ Metered mail IS NOT acceptable.

Send your completed application to:
MCACA
Arts Projects Program
702 West Kalamazoo
P.O. Box 30706
Lansing, MI 48909-8206

Program Description

Eligibility

Applicants must be incorporated in the State of Michigan. They must also ensure that no part of net earnings benefit a private individual. Donations to the organizations must be allowable as a charitable contribution under section 170c of the Internal Revenue Code of 1954 as amended. (Organizations having status under Section 501(c)(3) of the Internal Revenue Code and local Units of Government, meet this criteria.)

Any applicant that has unmet obligations on current grant contracts, such as overdue or incomplete reports or other significant problems, is not eligible to apply for future funding. If any applicant fails to meet MCACA requirements on a current contract, their pending application will be removed from the review process. If any applicant fails to meet MCACA requirements on a current grant, following Council approval on a FY 2007 application, the newly approved grant will be rescinded. Auxiliary support organizations (i.e. friends of xyz), may not apply in this grant program. Other State of Michigan agencies, divisions, or departments are not eligible to apply for funding from MCACA.

Waiver Requests - Due April 17, 2006

Organizations which seek a waiver of any portion of the program guidelines, must do so in writing by **April 17, 2006**. Waivers are a highly unusual occurrence and should be fully discussed with MCACA staff. Request for waivers will be reviewed and acted upon by the Council's Executive and Budget Committee. This action may not be completed prior to the application deadline. Applications submitted pending action by the Executive and Budget Committee on a waiver request will be processed pending action. If the waiver is not approved, application review will be terminated.

Other Information - "Accessibility"

MCACA strives to make the arts accessible to all people and this is a priority of its funding programs. Funded organizations/schools agree to make every attempt to ensure that programs are accessible to persons with disabilities. According to state and federal law, every publicly funded organization must place itself in the position of being able to provide accommodations when persons with disabilities make requests for services. Accessibility involves the location, various communication/promotional tools AND the content of the program. Thinking about accessibility issues early in the planning process of the project is key to ensuring that persons with disabilities will be able to participate in the program.

ATTENTION NEA American Masterpieces Designation

The Michigan Council for Arts and Cultural Affairs has received a new grant from the National Endowment for the Arts in support of the American Masterpieces Initiative. American Masterpieces funding will be infused into MCACA's Anchor Organization and Arts Projects Programs. Applicants will be provided the opportunity to designate their application as an American Masterpieces project. Applications will be accepted for all four designated American Masterpieces disciplines; choral music, dance, musical theater, and visual arts. During this year's peer review, reviewers will also determine the application's qualification as an American Masterpiece project. Therefore, applicants will be required to make the case and provide evidence for qualification as an American Masterpieces project. Please see pages 53-54 for American Masterpieces activity descriptions.

Program Description

Program Goals

This program is designed to reflect and sustain diverse cultural expression, foster greater understanding of the arts and preserve our cultural heritage. It is the Council's expectation that projects funded through the Arts Projects Program will:

- Foster the highest artistic achievement and creativity, promote excellence and advance the contemporary and traditional arts in communities throughout Michigan.

- Make a broad range of the finest arts and cultural activities available to audiences in communities throughout Michigan.

- Support activities which create greater understanding and appreciation of the importance of the arts and culture and foster an awareness of their aesthetic, economic, cultural and social relevance.

- Promote the career development of Michigan artists and assist them in the production of their work.

- Promote the development of business skills for artists and the management capabilities of community arts producing and presenting organizations.

- Reach new audiences; spur local economies; increase audience access, diversity, size or participation in the arts; market and promote the arts.

- Foster collaborations and partnerships between arts organizations, local governments, business and community leaders.

Underserved Community/Areas Definitions

It is the Council's long-term goal to make quality arts and cultural programs and services available to all 83 counties in the State of Michigan.

Underserved Community
An underserved community is defined as one in which people lack access to arts programs, services, or resources due to geography, economic conditions, cultural background, sociopolitical circumstances, disability, age, or other demonstrable factors. The term "community" can refer to a group of people with common heritage or characteristics, whether or not living in the same place.

Underserved areas
"Underserved areas" are identified and defined by the Council as the counties listed below:

Alcona	Alger	Allegan	Antrim	Arenac
Baraga	Barry	Bay	Benzie	Branch
Cass	Clare	Crawford	Eaton	Gladwin
Gratiot	Hillsdale	Ionia	Iosco	Iron
Kalkaska	Keweenaw	Lake	Lapeer	Livingston
Luce	Mackinaw	Manistee	Mason	Mescota
Menominee	Missaukee	Montcalm	Montmorency	Monroe
Oceana	Ogemaw	Osceola	Otsego	Presque Isle
Roscommon	Schoolcraft	Shiawassee	Van Buren	Wexford

Program Description

Funding - "Supported Projects"

The Arts Projects program supports projects, programs and activities which provide services to citizens across the state. Arts producers, arts presenters and non-arts organizations including, but not limited to, museums, agencies of local governments, symphonies, dance companies, service organizations, theaters, libraries, arts councils, etc. are eligible.

MCACA provides Arts Projects Program funding in 11 components.
- •Dance •Design •Folk Arts •Literature •Media •Multidisciplinary •Museums (includes Art, Children's Museums and Science Centers, and Heritage / Historical museums)
- •Music (includes Chamber, Choral, Computer, Electronic, Jazz, Orchestral/ Symphonic and Vocal)
- •Opera/Musical Theater •Theater •Visual Arts

NOTICE

The Council will not support general operating costs or projects and activities which are within the primary instructional and services responsibilities of a College or University, or that are limited to the College or University faculty, staff and students. With their application for funding, Colleges and Universities must provide:

1) Documentation of a demonstrated benefit to the community at large.
2) Provide documentation of community involvement in the planning/implementation of the project.
3) Include letters of support from community organizations.

Funding - "Match"

All Council programs require that the applicant supply a level of "matching funds" or funds available to them through other sources.

Matching Fund Summary

Applicants may .... Request up to $15,000
Grant request may not exceed 1/3 of a project's total cost.

Applicants must .... Make a 2 to 1 match
Your cash match must be at least 50% of your request, the remainder of the matching requirements may be cash, in-kind contributions, or a combination of the two.

State Funds may not .... Be used as matching funds

Applicants may not .... Use the same matching funds in more than one project

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Program Description

Funding - "Uses"

Funding **may be** used for...

$ Salaries, wages, honoraria artist fees.

$ Supplies, materials, catalog, posters, packaging, distribution and other marketing expenses.

$ Internships, artist residencies, commissions.

$ Arts-related industry development.

$ Video, film development.

$ Costs related to preparation and research of original manuscripts and limited edition publications by nonprofit organizations or individuals holding copyright.

$ Recording costs.

$ Lectures, symposia, panels, public discussions.

$ Planning, design, documentation, evaluation.

$ Exhibits, readings, series, performances, classes, seminars, in-service activities, workshops.

$ Commissioning of public art.

Funding **may not** be used for...

✘ Costs associated with the start-up of a new organization.*

✘ Costs incurred prior to the grant starting date.*

✘ Fund raising.

✘ Projects that take place outside the state, foreign travel or out-of-state travel.

✘ Consultants who are member of an applicant's staff or board.

✘ Exhibitions or productions by children or students in grades K-12.

✘ Payments to students.

✘ Indirect costs (charges made by an organization to cover the management or handling of grant funds).*

✘ Projects that utilize funding from State Council programs as matching funds, or matching funds that are used for more than one Council grant.

✘ Projects for which more than one Council grant is requested.

✘ Operating costs not associated with the project.*

✘ Regranting or subgranting by the applicant or other organizations.

✘ Purchase awards, cash prizes, scholarships, contributions or donations.*

✘ Food or beverages for hospitality.

✘ Entertainment or reception functions.*

✘ Existing deficits, licensing fees, fines contingencies, penalties, interest or litigation costs.*

✘ Restoration of historic buildings.*

✘ Publication , records, films of a commercial nature, i.e. works of questionable artistic value produced to realize quick market profit.*

✘ Creation of textbooks / classroom materials.*

✘ College or university faculty exhibitions or performances.*

✘ Internal programs at colleges or universities.*
  NOTE: University or college projects must document significant community benefit, ownership, support, and shared use of projects, and submit compelling letters of support.

✘ Commissioning of their faculty by colleges or universities.*

✘ Curriculum development, in service, or curricular activities.

✘ Scholarly or academic research, tuition, and activities, which generate academic credit or formal study toward an academic or professional degree.*

✘ Exhibitions of works which are not originals, i.e. photos panels or facsimiles of original objects.

✘ Capital improvements, new construction renovation or permanent equipment items.*
  NOTE: Refer to the Design, Museum and Visual Arts Components for exceptions.

✘ Art projects that include displays of human wastes on religious symbols, displays of sex acts, and depictions of flag desecration.*

* Note - These activities may not be included in the project budget.

Grantee Requirements

Grantees must confirm project / program implementation plans and, if requested, revised budget based upon the actual grant award.

Grantees must sign a contract detailing terms for the use of Council funds.

Grantees who are local governmental units are subject to the requirements of the government-wide common rule, "Uniform Administrative requirements for Grants & Cooperative Agreements to State and Local Governments." Nonprofit organizations, inclusive of colleges and universities, are subject to the requirements of OMB Circular A-110, "Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals, and Other Nonprofit Organizations."

OMB Circular A-133, "Audit of States, Local Governments and Nonprofit Organizations", includes specific guidance for conducting financial and compliance audits. The threshold for requiring an audit is $500,000 in *yearly expenditures* of Federal awards. This amount is the aggregate of funds from all Federal sources.

Grantees are required to assure the Council that they intend to comply with Title VI of the Civil Rights Act of 1964; Section 504 of the Rehabilitation Act of 1973; the Americans with Disabilities Act of 1990 (ADA); the Age Discrimination Act of 1975; and title IX of the Education Amendments 1972, where applicable. Title VI prohibits discrimination on the grounds of race, color or national origin; Section 504 prohibits discrimination on the basis of disability; ADA prohibits discrimination on the basis of disability; the Age Discrimination act prohibits discrimination on the basis of age; and Title IX prohibits discrimination on the basis of sex.

Applicants are required to demonstrate compliance by implementing requirements outlined in Michigan Executive Order 79-4 "Equal Opportunity Standards in State and Federal Contracts".

Grantees must assure the Council that professional performers and/or related or supporting personnel employed in projects funded by the Council shall not receive less than the prevailing minimum compensation as determined by the Secretary of Labor. Labor standards set out in Part 505 (29CFR) "Labor Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts." In addition, grantees must assure the Council that no part of projects funded by the Council will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous to the health and safety of employees engaged in such projects.

Grantees should use cost accounting principles which comply with requirements as set forth in Federal OMB Circular A-122, "Cost Principles for Nonprofit Organizations", A-87 for Local governments, or A-21 for Educational Institutions.

Consistent with Public Law 101-512, when purchasing equipment and products under a Council grant, grantees are encouraged to purchase American-made equipment and products.

Grantees are required to execute projects and/or productions in accordance with the requirements of National Endowment for the Arts regulations implementing Executive Order 12549, "Debarment and Suspension," certifying that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any federal department of agency.

Grantees are prohibited from conducting general political lobbying, as defined in relevant statutes, regulations and OMB circular within a Council funded project.

Travel outside the United States, its territories, Mexico, and Canada not identified in the grant application must be specifically approved in writing by the Council before travel is undertaken. Such travel, if approved, must comply with applicable state and federal regulations.

Council support must be credited and included in all publicity and in all media materials used in the activity. Materials submitted with applications will not be returned. Some submitted materials may be used by MCACA as promotional tools. Grantees must submit, in a Council supplied format, a final report. The final report must include a written financial statement, budget itemization program assessment and publicity materials from the activity (i.e. publication materials, photographs and news stories). Selected grantees may also be required to submit an interim report.

Review Criteria

Applications to the Arts Projects Program will be reviewed according to the following criteria. Each of the following four criteria total to a maximum score of 100 points. A score of at least 80 points must be earned for the application to receive a funding recommendation. It is not necessary to answer each individual question posed within the four categories, but, your proposal must address each of the four areas. In that respect, the review criteria may also serve as an outline for your grant proposal.

Artistic Merit

50 points

√ Is the project appropriate for this funding category?

√ Is this project based on clearly articulated, high artistic standards?

√ Is there evidence of artistic excellence?

√ Does the project evidence the ability to provide quality experiences for audiences / participants?

√ Does the project make use of high caliber, professional artists?

√ Does the project advance the art form?

Artistic Involvement & Support

15 points

√ Is there an appropriate and inclusive artist selection process?

√ Are there clear and suitable artistic roles and responsibilities?

√ Do artists receive fair treatment, are they adequately compensated?

√ Are artists rights protected?

√ Are there opportunities for artistic growth and development?

Community Services

15 points

√ Is the project physically and economically accessible to all segments of the community?

√ Are the project activities appropriate for the community?

√ Is the planning process inclusive and representative of the community?

√ Is there clear evidence of economic impact, including the amount of leveraged support from sources other than MCACA?

√ Are there clear and detailed marketing and audience development plans?

√ Is there evidence of cooperative relationships with other organizations?

√ Is there a broad base of support, such as financial donors, volunteers and in-kind contributors?

Project Management and Feasibility

20 points

√ Does the project adhere to and further the mission or goals of the organization?

√ Do the staff and volunteers have the technical, artistic and administrative abilities and experience to conduct the project?

√ Are roles and responsibilities clearly defined and described?

√ Is the plan of work realistic and clearly outlined?

√ Is the budget reasonable, accurate and complete?

√ Is the evaluation plan appropriate?

√ Does the clarity, accuracy and completeness of plans and application indicate the applicants ability to implement this project?

Special Review Criteria

Besides the Arts Projects Review criteria previously listed, certain activities will also be evaluated based on one or more of the following criteria.

Commissioning of Artistic Works

Commissions will be evaluated on the: quality, creativity and originality of the artistic work; the applicant's ability to carry out the commissioning; extent to which the project influences the art form by encouraging experimentation and innovation and contributes to the artistic growth of artists and the discipline involved; extent to which the selection of the commissioned artist(s) is suitable, inclusive and thorough, including the qualifications of those selecting the artist; past accomplishments of the commissioned artist(s); potential public impact of the artistic work; qualifications of the creative artist(s); quality and suitability of the planned public presentation (publication, premiere, broadcast, distribution, etc.); who will perform, execute interpret, present produce or fabricate the artistic work; satisfactory time-lines for completing each phase of the commission; where applicable, strong production capability of those presenting the artistic work; if multi-year projects are planned, complete, clear, feasible and appropriate, activity schedules, time-lines and budgets for each year of the project.

Festivals

Festivals must demonstrate: the primary focus of the festival is the arts; concessions are limited to the sales of refreshments, arts and crafts, books, art supplies and festival related promotional material; involvement of professional artists in festival planning; an acceptable schedule of festival activities; adequate provisions to handle cash generated during the festival; cooperation with artists; appropriate entry fees or commissions.

Touring

Touring requests will be evaluated on the: artistic excellence and effective management; relevance of touring to, and suitability of, audience development plan; demonstrated financial stability of the applicants; readiness of the artist(s) to tour; potential impact of touring on the artist(s); well defined and adequate technical requirement; appropriate press and promotional material.

Public Art

Material works, performances and design products are all referred to as "work" in this section. Public Art encompasses installations of permanent or temporary works of art, performances and design initiatives in public spaces. Public art will be evaluated on the: extent appropriateness and quality of the work selected; durability of material works; involvement of individuals with experience in or knowledge of public arts projects (i.e. arts administrators, artists, architects, public planners); community involvement at all levels of planning; proof of public access to the site for the duration of the work on site; satisfactory plan of how the work will function within the site and community; impact on the community; extent to which plans for maintaining material works are thorough and feasible, including provisions to cover the costs of maintenance throughout the life of the work.

Competitions

Competitions will be evaluated on the: extent to which the competition is clearly and thoroughly described; appropriateness of the geographic region from which artists will be eligible to compete (local, statewide, regional, national etc.); acceptable competition application, application process, selection criteria and schedule; quality and distribution of publicity, "call for entries" prospectus, press releases, etc.; suitable jurying or selection process (open competition, invitational, one or two-tiered jurying, auditions, submission of maquettes, etc.); juror qualifications; appropriate juror compensation and applicant entry fees.

Conservation

Conservation projects will be evaluated on the: appropriate selection of the work(s) to be restored; qualifications of the conservator(s); suitability of the conservation services to be provided; importance of the work(s) to be restored to the applicant's collection and the community; aesthetic and historical significance of the work(s) to be restored; urgency of the need for conservation; adequacy and feasibility of post-restoration, long-range maintenance plans; plans for public access and use of the work(s).

Component Description - *Dance*

Dance

Recognizing the brilliance and diversity of American dance, the MCACA supports dance projects which advance the field of dance, expand, preserve, interpret and safeguard our dance heritage, and make exemplary dance available to audiences throughout Michigan. Projects should include and provide fair compensation to qualified dance professionals.

Dance

Successful applications to the dance component support excellence and innovation in all forms of professional dance including ballet, jazz, traditional, modern, experimental, avant-garde, and historical dance. Dance projects will enhance the artistic growth of choreographers, dancers, dance companies and presenters and promote excellence in choreography, performance and production values.

The creation and performance of significant new choreography and the performance of rarely or never seen choreography is also supported.

If dance artists are to be commissioned, they should be professional choreographers who have produced work of the highest caliber.

Any newly created work must be presented to the public. The planned date for the premiere should be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

The creation of new art works may require more than one year. For this reason, applicants may apply for support of each year or phase of this type of project. Planning, preliminary or sequential development is encouraged. For example, multi-year activities might include a phase one involving jurying or artist selection, staging, costuming, etc. Subsequent phases or years might include performances, touring, etc.

If activities will take place in more than one phase, over more than one year, funding must be requested each year, for each phase. Receipt of funding in one year does not guarantee funding subsequent years. Please see "Special Requirements" on page 36 for details of what to submit for multi-year projects.

The Dance component supports:

- Professional dance companies and ensembles by supporting performances, series, seasons, touring engagements, showcasing, or dance works in public spaces.
- Professional presenters, by supporting dance performances, seasons, series or festivals.
- Nonprofessional presenters such as colleges, universities and community organizations in hosting the finest examples of live, professional dance, by supporting dance performances and festivals.
- Activities which expand a professional dance company's repertoire; enhance production values; provide rehearsal time; expand existing programing, or increase artist compensation.
- Residencies of dancers or choreographers of
- significant stature, with local professional, dance companies to improve performance, expand technique, explore new forms, etc.
- Projects which allow non-arts organizations to include live performances of professional dancers in their activities.
- Collaborations among professional dancers and artists from other disciplines which foster innovation and experimentation in dance.
- Collaborations among professional dance companies, presenters, business, or other which enhance production, performance or presenting.
- Outreach activities of professional dance companies which increase or diversify audiences.

Creation of innovative choreography and the exploration of new dance forms.

- Commissioning of dance works including the selection of choreographer, research development, rehearsal, staging, costuming, production, mounting and premiering.
- Completion of choreographer's work in progress and performance of the completed work including production, and premiering.
- Presentation, broadcast, booking or touring of newly created, never or rarely performed dance works, or the introduction of lesser known American choreographers to the public through performance of their work.
- Development, creation and presentation of innovative or nontraditional staging and performance.
- Commission or presentation of adaptations or new treatments of established dance to make them more relevant to contemporary audiences, or target them, with performances, to under served or culturally diverse audiences; with performances for the target audience.

Funding Restrictions

All arts projects funding restrictions apply. In addition, funding is not available for:
- Student dance projects and companies
- Commercial dance studios
- College and university ensembles

Special Component Review Criteria

All Dance Component projects are evaluated based on the Review Criteria for the Arts Projects Program, as well as the following:
- Artistic and technical ability of professional dancers; artistic merit and technical quality of art works.
- Production values and venues.

If artistic work is to be created, Dance Component Review Criteria are used in evaluation, as well as the following criteria:

- Artistic and technical ability of professional choreographers.
- Originality, inventiveness, artistic merit and technical quality of the work.
- Proof the choreographer will maintain the copyright for the work.

- Disposition of the work's royalties .
- Artistic and performance quality of the soloist, ensemble or company performing the work.
- Appropriateness and feasibility of the plans for the premier of the work, including promotion plans and site.
- Likelihood the new work will be seen by a broad public beyond the premier - if all other criteria are equally met, priority will be given to commissioning projects that ensure subsequent performances of the new work; place it on a touring schedule; arrange live or taped broadcasts; complete feasible and appropriate plans or schedules, or make other arrangements for continued performances.
- Relevance of an adaptation to its target audience.

Component Description - *Design*

This category promotes good design and local efforts to solve design and planing problems and to preserve the finest examples of design in Michigan, by providing funds for design assistance and demonstration projects. Projects should illustrate the benefits of the design process and the importance of quality design, and link the public with qualified design professionals.

The design component also promotes design innovations which resolve design problems by generating workable prototypes of creative solutions, such as graphic design for professional, arts organizations or signage for rural communities.

DESIGN

Design Component projects support the highest quality and creativity in architecture, landscape architecture, urban and regional planning, historic preservation, interior, graphic, industrial and product design.

Projects support design efforts that enhance the visual quality of Michigan communities, and foster public understanding of the importance of good design, the design process and the aesthetic, utilitarian, economic, cultural and social consequences of design decisions.

The primary focus and overriding concern in all Design projects must be the presentation, production or promotion of design of the highest artistic quality.

Designers involved in the creation of design works must be professional who have produced work of the highest caliber. Applicants might include counties, cities, townships, community organizations or arts organizations.

Creation of Design innovations may require more than one year. For this reason, applicants may apply for support for each year or phase of their project. Planning, preliminary or sequential development is encouraged. For example, multi-year projects might include a phase one involving designer, design plan or site selection; creation of blue prints, etc..

If activities will take place in more than one phase, over more than one year, funding must be requested each year, for each phase. Receipt of funding in one year does not guarantee funding subsequent years. Please see "Special Requirements" on page 36 for details of what to submit for multi-year projects.

The Design Component supports:
- Exhibitions, exhibition series, installations, and juried competitions that recognize and increase understanding of design and broaden the audience for design activities.
- Collaborations among designers and community decision-makers, business, industry or others that improve the built environment.
- Preservation of architecturally significant structures; landscape preservation; multiuse adaptation, and protection of the rural environment and the rural character of communities.

- Facilities design assistance for nonprofit arts organizations.
- Local efforts to solve design issues through the development of community design plans, feasibility studies, or guidelines to protect a community's historical character and improve local economies.
- Development and presentation surveys that document exemplary Michigan architecture, landscape architecture, industrial and product design or decorative arts movements and which could be used to build an audience or increase tourism.

Component Description -*Design*

- Creation of prototypes for the restoration, redesign, conversion or adaptive reuse of existing structures that increase the ability of arts organizations to produce or present their work or to deliver their services, or that can be used as community cultural facilities, art centers, performance, exhibition, studio or multiuse spaces.

- Production of innovative prototypes that address growth management; disabled access, adaptive reuse of commercial and industrial sites residential revitalization, conservation of rural and natural environments and resources, and preservation and stewardship of landscape for sustained agriculture, wildlife habitats or protected wetlands.

- Development of directional and interpretive signage or wayfinding to enhance economic growth or increase tourism.

- Testing of experimental models that advance design aesthetics, utility or economics.

- Development of prototypical designs that address contemporary cultural and social needs and combine manufacturing, commercial and residential functions to create balanced communities.

- Creation of graphic design pieces to visually identify and enhance the marketing potential of nonprofit arts organizations.

- Creation of streetscape plans for public art street furniture; signage for art historical districts; open spaces; pocket parks; gateways; and visual quality master plans for communities which include siting public art.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition funding **may not** be used for:
- Construction or renovation projects which do not involve sites that are easily accessible to the public, or involve sites where there is not an adequate guarantee of continued public access.

Special Component Review Criteria

All Design Component Projects are evaluated using the review criteria for Arts Projects, as well as the following:
- Artistic ability of design professionals; artistic merit and technical quality of art works.
- Evidence of strong, interactive cooperation, collaboration or support among participating designers and organizations.
- Evidence of efforts to reach audiences generally not involved in design.

If new design is to be produced, Design Component Review Criteria above are used, as well as the following:
- Artistic ability of design professionals who will create the work.
- Originality, inventiveness, artistic merit and technical quality of the work.
- Proof the designer will maintain the copyright for the work.
- Plans for distribution of future profits.

- Disposition of the work's ownership.
- Appropriateness of the selected site.
- Evidence the selected site will be available for all project activities and throughout the duration of the work's location at the site.
- Duration and durability of the work, safe public use of the work and site.
- Thorough maintenance plans that include the care and upkeep of the work and their associated costs.
- Extent to which planning addresses the present and future, character, location and ownership of the site and public access to the work.
- Evidence of interactive cooperation, collaboration or support among participating designer(s) and community organizations.
- Appropriateness and feasibility of plans to renovate, fabricate, install or construct including the completion date and unveiling ceremony.
- The likelihood the innovative work will be seen or used by a broad public.

Component Description - *Folk Arts*

Folk Arts

Folk Arts Component funding is designed to identify, document, preserve, conserve and present Michigan's folk arts and culture. Folk Arts exist within a specific cultural context, and for audiences outside this context to appreciate this, most projects will require the services of a professional folklorist or other traditional culture expert.

Folk Arts

The folk arts represent living traditions:

1. **That are practiced by people who share a family, tribal or ethnic heritage; occupation; language; religion, or geographic area;**
2. **That are learned informally;**
3. **That have endured through generations;**
4. **That carry a community or ethnic aesthetic, or symbolize shared experiences, cultural identity and values.**

Projects must focus on folk artists and the work of folk artists that represent authentic, traditional knowledge and skill and make the variety, richness, vitality and significance of our diverse cultural heritage available to a wide public.

The folk arts include the performing arts, the material arts and crafts, and the narrative and verbal arts. Examples include, but are not limited to balladry, black ash basketry, blues music, clog dancing, break dancing, decoy carving, fiddle making, gospel music, Native American drumming, needle work, quill work, quilt making and the telling of tales.

Projects may involve the folk traditions of our state's native peoples and early immigrants, or may encompass the artistic traditions of Michigan's more recently established immigrant communities, such as, those from Southeast Asia and the Middle East.

This category advances, maintains and strengthens Michigan's folk arts traditions and folk culture. Grants are awarded to organizations that produce exemplary folk arts projects ranging from festivals and tours, to concerts, exhibits, publications and radio broadcasts. All projects must involve authentic folk art, artists or art activities.

The Folk Arts Component supports:

- Exhibits, concerts, performances, a series of activities, tours, traveling exhibits, festivals and pow wows.

- Preservation and advancement of the folk arts by the professional use of modern documentary technology including audio or video taping, film making or photography, by individuals who have substantial knowledge of Michigan's folk arts and expertise in documentation techniques.

- Projects undertaken by recognized folk, ethnic and tribal organizations.

- Projects which provide free public activities, particularly those which identify, interpret and document traditional cultural expression, indigenous to a community, area, region, tribal or ethnic group and provide free public activities which involve the subjects of the study.

- Projects that allow museums to organize traditional arts exhibitions or to borrow traditional arts exhibitions organized by other museums.

- Projects that allow museums to preserve traditional arts collections of artistic and

cultural significance by identifying and solving problems of climate control, security and storage while providing direct public benefit from the activity through exhibitions or other activities.

- Projects that allow museums to document traditional arts collections in publications prepared for the general public.

- Projects of performing groups by providing costumes or instruments, better rehearsal space or more rehearsal time; replacing taped music with live accompaniment, or in other ways.

Note: *Those interested in apprenticeships should contact the Michigan Traditional Arts Program at Michigan State University Museum, 517/353-9678.*

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding **may not** be used for the following:

- Projects involving revivalists or reproductions

- Historical presentations, reenactments of recreations

Special Component Review Criteria

All Folk Arts projects are reviewed according to the Review Criteria for Arts Projects, as well as the following:

- Artistic merit and authenticity of folk arts artistic ability, technical skill and authenticity of folk artists.

- Extent to which the project contributes to and is significant within the field of folk arts.

- Extent to which the selection of folk artists is suitable, inclusive and thorough.

- Qualifications and involvement of folklife experts.

- Appropriate means of presentation or interpretation in terms of the art forms involved.

- Technical and artistic excellence in the documentary medium.

- Meaningful involvement of artists and community members whose traditions are to be represented.

- Accessibility of materials documented or archived, distribution of completed productions or studies to local and general audiences and to the folk arts field.

- High quality of research will result in public presentation, to the folklife field or the general public (final form of materials presented to the public must be suitable for a general audience).

Component Description - *Literature*

Recognizing the unique contributions of the written word to American culture, this category welcomes projects which foster literary excellence; provide financial support to writers, and create a more diverse audience for contemporary literature.

> **Literature**
>
> **Literature Component projects promote excellence and creativity in areas including poetry, fiction, play writing, screen writing, literary nonfiction, sound or performance works, and visual poets, through support of noncommercial literary presses and publishers, professional literary groups and organizations that present the works of outstanding, contemporary, American writers, or assist exceptionally talented, published, Michigan writers produce their work.**
>
> **Projects of literary nonfiction such as essays, creative writing depicting actual events, biography, autobiography, or other prose must be deemed worthy of support as an art form.**
>
> **The Literature area also assists organizations that provide significant services to writers, and to non-art organizations to produce projects which employ writers.**

The Literature Component also supports the creation of significant new literature, and the publication of newly created, and of older, but unpublished, works of literature. All authors involved in this type of project must be professional, published writers who have produced work of the highest caliber. Projects which support contemporary, Michigan writers and writing are of special interest.

The proposed projects must be presented to the public. The planned date for the public presentation must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

Creation of a literary work may require more than one year. For this reason, applicants may apply for support of each year or phase of such a project. Planning, preliminary or sequential development is encouraged. For example, multi-year projects might include a phase one involving author selection, creation of a first draft, completion of a work-in-progress, etc. Subsequent phases, or years, might include editing, publication, etc.

If activities will take place in more than one phase, over more than one year, funding must be requested each year, for each phase. Receipt of funding in one year does not guarantee funding subsequent years. Please see "Special Requirements" on page 36 for details of what to submit for multi-year projects.

The Literature Component supports:

- Independent, noncommercial presses and literary magazines which regularly publish quality, contemporary, poetry, fiction or nonfiction, publish, sell and distribute the best examples of serious creative writing, by supporting expenses associated with publishing or distribution, jurying, writer selection and payment.
- Book fairs, exchange programs, readings or exhibits of literary works.

- Media broadcasts, syndicated review networks and other media projects that promote literature, benefit the literary community, broaden and diversify its audience.
- Residencies of authors of national stature, that provide community activities, and interaction with local writers and criticism of their work.
- Outreach activities which expand or diversify literature audiences and increase employment opportunities for writers.
- Collaborations among writers and others that provide public readings by Michigan authors.

Component Description - *Literature*

- Projects which allow nonprofessionals or non-arts organizations to include live presentations of literature in their activities and employ writers.

- The premier of new or never-published literary works through readings or exhibitions.

- Publishing and distribution of the best examples of newly created or never-published, literary works of Michigan authors, by independent, noncommercial presses and literary magazines which regularly publish high quality, contemporary, poetry, fiction or nonfiction.

- Collaborative projects involving writers and noncommercial presses, or literary magazines that provide for the completion, publication and distribution of a work or works in progress.

- Commissioning of new literary works or translations of literary works and their presentation to the public.

- Commissioning or publishing of adaptations or new treatments of established literary works to make them more relevant to contemporary audiences, or target them to underserved or culturally diverse audiences, with presentation of the work to the target audience.

Note:

When screen or play writing is pursued in the Literature Component, emphasis is on the solitary creation and publication of the writer's material.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding may not be used for the following:

- Publication of a literary magazine which includes fiction or poetry by its staff or board
- Publication of a book written by a member of a small press's staff or board when published by that press
- Coterie or vanity publications
- Literary programs designed primarily for student audiences
- Support of the publications of a literary magazine that has not published at least two separate issues in the past two calendar years
- Support of the publications of a small press that has not produced at least two volumes of poetry, fiction, literary nonfiction, drama or literary criticism in the past two calendar years.

Special Component Review Criteria

All Literature Component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Involvement of professional, published writers.
- Artistic and technical ability of writers; artistic merit and technical quality of literary works.
- Readerships, whether in terms of addressing a specific community or sales.

If new literary works are to be created, Literature Component Review Criteria will be used in evaluation, as well as the following criteria:

- Artistic and technical ability of the writers who are the creators of the work.

- Originality, inventiveness, artistic merit and technical quality of the work.
- Proof the author will maintain copyright for the work.
- Disposition of the work's royalties.
- Production quality and cost of work's publication.
- Likelihood the work will reach a broad public.
- Relevance of an adaptation to its targeted audience.
- Appropriateness and feasibility of plans for the publication or presentation of the work including promotion plans.

Component Description - *Media*

Media

This category fosters the creativity of media artists and assists organizations that bring the works of these artists to the public. Projects should involve the finest media works and artists, and expose the widest possible audience to the best of the media arts.

This category also supports the creation of significant new media works and the public presentation of newly created, rarely or never seen media works. Projects which involve contemporary, Michigan, media artists and works are of special interest.

Media

This component recognizes the uniquely American character of the media arts, by supporting outstanding media productions and innovation in the use of film, video, or audio media, as art forms, and by preserving and presenting the finest examples of film and video. Areas of concentration include, but not limited to, animation, live action, electronic image manipulation, documentary, drama and multimedia productions.

Exemplary media works are made available to Michigan audiences through projects that produce, present or commission media works; further the artistic growth of independent media artists, or develop the artistic capabilities or management skills of media artists and organizations.

Media artists involved in this type of project must be professionals of exceptional promise, who have produced work of the highest caliber and who have demonstrated commitment to the moving image.

The proposed project must be presented to the public. The planned date for the public premiere must be stated in the application. The public presentation date must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

Creation of a media work may require more than one year. For this reason, applicants may apply for support of each year or phase of a project. Planning, preliminary or sequential development is encouraged. For example, multi-year projects might include a phase one involving pre-production, location shoots, etc. Subsequent phases, or years, might include production, post-production, public screenings etc.

If activities will take place in more than one phase, over more than one year, funding must be requested each year, for each phase. Receipt of funding in one year does not guarantee funding subsequent years. Please see "Special Requirements" on page 36 for details of what to submit for multi-year projects.

The Media Component supports:
- Film and video screenings, festivals, competitions, seasons, series, and radio and television broadcasts and series.
- Distribution and promotion of exemplary, contemporary media works by Michigan's most promising media artists.
- Projects which locate, organize, catalog, preserve and present American films and videos of artistic value.
- Projects and programs that bring the work of our finest media artists to the public; promote the media arts; assist independent media artists produce their work.
- Projects that make the media arts more widely practiced; advance media literacy; promote the understanding of electronic vehicles, or increase the creative use of media technology.

Component Description - *Media*

- Residencies of media artists of significant stature, that provide interaction with local media artists, through activities, such as, master classes, lectures, demonstrations, mentor ships, jurying, production studio visits, critiques, or screenings.

- Collaborations among media artists, or between media artists and artists from other disciplines including directors and screen writers, or technicians, that foster innovation and experimental in the media arts.

- Development, production and screenings or broadcast of new or experimental media works, or the exploration of new media forms and techniques which yield a product

- Commission, production and screening or broadcast of new media works including research, development, production, post-production and premiering.

- Screening or broadcast of new, never or rarely presented media works including any editing, transferring or other technical enhancement necessary and promotion.

- Completion of a media artist's work in progress and screening or broadcast of the completed work.

- Collaborations among media artists and the broadcast industry, or others which support the development and production of outstanding series and single works for public broadcast.

- Creation of media works that provide collaborative opportunities for media artists and artists from other disciplines to advance the media arts.

Note:
When screen writing is pursued in the Media Component, emphasis is on the collaborative development and media production of the writer's material.

Funding Restrictions
All Arts Projects funding restrictions apply. In addition, funding **may not** be used for:
- Non-arts works, such as, technical, educational, travel or promotional film or video
- Commercial productions

Special Component Review Criteria
All Media Component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:
- Artistic and technical ability of the artists; artistic merit and technical quality of the media works.

- Skill of the key production personnel.

- Distribution plans for the media works produced.

If a media work is to be created, Media Component Review Criteria are used in evaluation, as well as the following criteria:
- Artistic and technical ability of media artists who have artistic control of the work.

- Originality, inventiveness, artistic merit and technical quality of the work.

- Proof the media artist will maintain copyright for the work.

- Disposition of the work's royalties.

- Technical quality of the new work.

- Appropriateness and feasibility of plans for the premiere of the work including promotion plans.

- Likelihood the work will be seen by a broad public.

Component Description - Multidisciplinary

Multidisciplinary

This category fosters and enhances Multidisciplinary activities and makes a wider range of these activities accessible to the public. Proposed projects must include at least two distinct arts disciplines. Programs should be distinct, and must integrally involve each of the participating art forms.
Only those projects which are not appropriate for funding in other disciplinary components should apply for funding in the Multidisciplinary Component.

Multidisciplinary

Component projects involve the presentation of more than one discipline. The presentation of each discipline is separate and distinct with no interaction between disciplines. Multidisciplinary activities might include:

1. **A series that includes dance performances on Fridays and music performances on Saturdays;**
2. **A festival that includes a craft exhibit, dance performances and a music concert;**
3. **A festival of theater productions and choral concerts;**
4. **A review with dance numbers, comedy skits and solo vocalists.**

A series which includes chamber music and jazz is not Multidisciplinary.

Only those projects which are not appropriate for funding in other disciplinary components should apply for funding in the Multidisciplinary Component. It is important that you refer to the appropriate discipline components when applying in this category.

The Multidisciplinary component supports:

- Professionals presenters, by supporting Multidisciplinary presentations which develop, challenge or expand their programming, particularly those that also expand or diversify their audience.

- Nonprofessional presenters, such as, colleges, universities and community organizations, in hosting the finest examples of live Multidisciplinary activities, by supporting performances, and festivals.

- Professional presenters, by supporting Multidisciplinary performances, showcases, festivals, series, seasons, publications and tours.

Component Description - *Museums*

There are three categories within the Museums Component: Art Museums, Children's Museums/Science Centers and Heritage/Historical Museums. Each category has specific requirements.

Art Museums

This category supports projects that present the highest quality visual arts works to a broad audience; provide greater access to and use of collections; contribute to the understanding of the visual arts for future generations.

Projects which present the work of contemporary Michigan artists, particularly, nontraditional or experimental work, are of special interest.

Art Museums

This component supports projects of artistic significance in the museum field. Grants are awarded to museums and organizations working in collaboration with museums, for activities that present the visual arts to the public; contribute to the understanding of the visual arts through special exhibitions, publications and informational programs, and programs devoted to the care and exhibition of fine arts collections. Awards are made to organizations that include, but are not limited to, art museums, university museums and regional art centers.

The Art Museum category supports:

• Projects and programs that allow art or non-arts museums to organize special arts exhibitions or to borrow arts exhibitions organized by other museums or services.

• Projects that allow museums to preserve collections of artistic significance by identifying and solving problems of climate control, security and storage while providing direct public benefit from the activity through exhibitions or other activities.

• Projects that allow art museums to organize and make greater public use of museum collections and other resources of artistic significance.

• Low-cost art exhibition touring that brings quality programming to regional and rural museums that serve otherwise underserved populations.

• Projects that allow museums to document art collections in publications prepared for the general public.

• Museum projects that provide exhibition opportunities for emerging or mid-career, Michigan artists.

• Automated slide and video productions, or interactive videos which provide greater and more in-depth access to an art museums's collection.

• Projects that allow museums to bring in guest artists of significant stature, for public activities which increase audiences.

• Museum residencies of guest curators or jurors to select and install special arts exhibitions and interact with local artists and community members.

Component Description - *Museums*

- Museum activities, such as, symposia, public lectures, slide lectures or guided tours that increase the public's understanding of the arts.

- Projects that allow art museums to define or redefine their missions or artistic directions through a carefully coordinated series of exhibitions, reinstallations, programs, publications or interdisciplinary visual arts activities.

- Projects undertaken by art museums to increase tourism in their areas, outreach to new audience, or spur local economy.

- Projects which involve genuine collaborations between museums and culturally specific organizations and produce high quality, public, arts exhibitions and arts programs.

- Art museum projects that present nontraditional, never or rarely seen exhibitions, such as, performance art, laser, installation, interactive video works, etc.

Special Component Review Criteria

Projects in all three categories within the Museum Component are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of artists.

- Artistic merit and technical quality of art works.

- Overall merit of the exhibition content and concept.

- Clarity and originality of exhibition concepts and curatorial perspective.

- Appropriateness of curator, artists and art works to the stated curatorial premise.

- Exhibitions potential to enhance the public's appreciation and understanding.

- Design quality of exhibition spaces and graphic materials, and the extent to which exhibition publications, such as, catalogs and gallery guides, are original, informative and well designed.

- Durability, size and practicality of traveling exhibitions.

- Thoroughness of exchange plans.

- Suitability of sites or facilities.

- Qualifications of conservator and appropriateness of conservation plan.

Component Descriptions - *Museums*

Children's Museums and Science Centers

Children's Museums, Science Centers, Zoos, Planetariums and Nature Center's and other nonprofit science organizations have an enormous role to play in the cultural and creative enrichment of Michigan citizens. This category supports exhibitions, educational projects, programs and public activities that link science literacy, creativity and other cultural endeavors. The disciplines of arts or culture must be central to all projects supported by MCACA grants

Children's Museums and Science Centers Eligibility Requirements

The applicant organization must:

- be formally organized for at least 3 years.

- have a paid professional staff.

- have a facility open to the public on a regular and continuing basis.

- actively conduct programs which are readily accessible to the general public.

- operate for the primary purpose as a Science Center, Zoo, Planetarium, Nature Center or Children's Museum as stated in the organizations mission statement.

The Children's Museums and Science Center category of the Museums Component supports:

- Projects undertaken to increase cultural tourism in their areas, outreach to new audiences or to spur the local economy.

- Exhibitions that critically examine the social and cultural implications of scientific research, scientific method and ethical issues.

- Projects and programs that allow organizations to develop exhibitions or to borrow exhibitions from other organizations.

- Low cost exhibition touring that bring quality programming to underserved populations.

- Projects that allow organizations to bring guest experts, of significant stature, for public activities which increase audiences.

- Residencies of guest curators to select and install special exhibitions and to interact with local community members.

- Activities such as symposia, public lectures or interpretive events that increase the public's understanding of science and culture.

- Projects that provide opportunities for lifelong learning, creative exploration and aesthetic growth.

Funding is provided to proposals which include all of the following:

- Involvement of project participants in the creative process through experiential educational activities.

- Information presented based on documented and reviewable research.

- Clearly establish the relationship between science, creative exploration, critical thinking skills, innovation and arts or culture.

- Utilization of project development, presentation and evaluation methods consistent with current professional practices.

Component Descriptions - *Museums*

Heritage and Historical Museums

This category supports projects that present the highest quality activities to a broad audience; provide greater access to, and use of, collections and contributes to the understanding of Michigan's rich cultural heritage. This component seeks to ensure the care and dissemination of Michigan's cultural heritage and to foster the relationship between cultural organizations and their communities through support for exhibitions, educational projects, programs and public activities.

Heritage and Historical Museums Eligibility Requirements

The applicant organization must:

- be formally organized for at least 3 years.

- have a paid professional staff.

- have a facility open to the public on a regular and continuing basis.

- actively conduct programs which are readily accessible to the general public.

- operate for the primary purpose as heritage or historical museum

The Heritage and Historical Museums Category of the museums component supports:

- Projects undertaken to increase cultural tourism in their areas, outreach to new audiences or to spur the local economy.

- Projects and programs that allow organizations to develop exhibitions or to borrow exhibitions from other organizations.

- Low-cost exhibition touring that bring quality programming to underserved populations.

- Projects that allow organizations to bring guest experts of significant stature, for public activities which increase audiences.

- Residencies of guest curators to select and install special exhibitions and to interact with local community members.

- Activities such as symposia, public lectures or interpretive events that increase the public's understanding of heritage and culture.

- Projects that provide opportunities for lifelong learning, creative exploration and aesthetic growth.

Funding is provided to proposals which include all of the following:

- Involvement of project participants in the creative process through experiential educational activities.

- Specifically address organization and community needs.

- Provide a new, different or improved understanding of a cultural concept.

- Utilization of project development, presentation and evaluation methods consistent with current professional practices.

Component Description - *Music*

Music

This category advances the field of music; preserves our music legacy, and promotes the best in contemporary music. Project should involve music of recognized worth; expand audience access, and employ exceptionally talented, professional musicians, conductors, composers, lyricists, arrangers and vocalists, at adequate levels of compensation.

Music

This Component projects foster outstanding quality and creativity in music, in all its forms, traditional and contemporary including symphonic, orchestral, choral, chamber, jazz, vocal, electronic and computer music, with an emphasis on 20th Century, American works.

Projects support the performance, presentation, touring or commissioning of music; further the artistic growth of professional musicians, conductors, composers, arrangers, vocalists, lyricists and composers, and develop the artistic capabilities and business skills of professional, music artists.

Projects promote excellence in composition and performance; foster the development of new musical forms, and make exemplary music available to audiences throughout our state.

Projects which provide live jazz or chamber music performances; employ Michigan artists, and present the music of our time, with an emphasis on American works, are of special interest.

The Music Component also supports the creation and performance of significant new compositions and the performance of rarely or never heard music. Composers and lyricists commissioned to create new works must be professionals who have produced work of the highest caliber.

The proposed project must be presented to the public. The planned date for the public performance must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

Creation of a musical work may required more than one year. For this reason, applicants may apply for support of each year or phase of a project. Planning, preliminary or sequential development is encouraged. For example, multi-year projects might include a phase one involving artist selection, scoring, etc. If activities will take place in more than one phase, over more than one year, funding must be requested each year, for each phase. Receipt of funding in one year does not guarantee funding subsequent years. Please see "Special Requirements" on page 36 for details of what to submit for multi-year projects.

Though either instate or out-of-state composers and lyricists may be commissioned, priority will be given to Michigan composers and lyricists if all other criteria are equally met.

Priority will also be given to projects that ensure subsequent performances of the musical work created by placement of the work on a touring schedule or through other arrangements.

Component Description - *Music*

The Music Component supports:

- Professional music organizations, by supporting performances, seasons, festivals, series, tours, bookings, showcasing, or performances in public spaces.

- Professional presenters, by supporting music performances, seasons or series.

- Nonprofessionals presenters, such as, colleges, universities and community organizations, in hosting the finest examples of live, professional music, by supporting music performances and festivals.

- Collaborations among musicians, composers, vocalists, conductors, performing groups, or artists from other disciplines which foster innovation and experimentation in music.

- Collaborations among professional musicians, presenters, business, or others which enhance production, performance or presenting.

- Outreach to new audiences which expands or diversifies audiences and provides employment opportunities for professional musicians.

- Residencies of guest composers, musicians, conductors, arrangers, or vocalists which improve the artistic quality of music performing organizations, and broaden their repertories.

- Demo recordings of works by Michigan, professional, music performing organizations, soloists, lyricists, composers and vocalists.

- Performance opportunities for emerging or mid-career, Michigan musicians, vocalists, lyricists and composers.

- Creation and presentation of experimental music, including electronic music.

- Commissioning of new compositions including scoring, arranging, copying of scores or parts, rehearsal and performance.

- Performance of new, never or rarely performed compositions including scoring and arrangement.

- Completion of a composer's work in progress and performance of the completed work including, scoring, arrangements, and copying of scores or parts.

- Presentation, broadcast, booking or touring of newly created, never or rarely performed music, or the introduction of lesser known American musicians and composers to the public through performance of their works.

- Commissioning or presentation of adaptations or new treatments of established musical works to make them more relevant to contemporary audiences, or target them to underserved or culturally diverse audiences with performances for the target audience.

Component Description - *Music*

Funding Restrictions

All Arts Projects funding restrictions apply. In additional funding **may not** be used for the following:

- Student musicians, ensembles and orchestras.

- Commercial music studios, except for demo recording or electronic music composition.

- Commercial recordings.

- College and university ensembles and orchestras.

Special Component Review Criteria

All Music Component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of musicians; artistic merit and technical quality of art works.

- Production values and venue.

- If all other review criteria are equally met, priority will be given to activities supporting underserved musical genres, such as jazz and chamber music.

If a musical work is to be created, Music Component Review Criteria are used in evaluation, as well as the following criteria:

- Artistic and technical ability of the composer or lyricist who is the creator of the work.

- Originality, inventiveness, artistic merit and technical quality of the work.

- Proof the artist creating the work will maintain copyright.

- Disposition of the work's royalties.

- Appropriateness and feasibility of plans for the premiere of the work including promotion plans, site, facility and date of the premiere.

- Likelihood the composition will be heard by a broad public beyond its premiere - if all other criteria are equally met, priority will be given to commissioning projects that ensure subsequent performances of the work by placing it on a touring schedule; arranging live or taped broadcasts; recording the work, or making other arrangements for continued performances.

Opera/Musical Theater

The purpose of this category is to promote the best opera, operetta and musical theater; preserve our opera and musical theater legacies; revitalize repertoire, and support professional vocalists, musicians, lyricists, librettists and composers. Projects increase audience access to works of high quality, and employ, and adequately compensate, professional artists.

Projects which present American works of our time, circumstances and place, and employ Michigan artists, are of special interest.

The Opera/Musical Theater Component also supports the creation and performance of significant opera, operetta and musical works, as well as, the performance of rarely or never seen works, and the introduction of these works into standard repertory. Composers, lyricists and librettists commissioned must be professionals who have produced work of the highest caliber.

The proposed project must be presented to the public. The planned date for the public performance must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

Creation of an operatic or musical theater work may require more than one year. For this reason, applicants may apply for support of each year or phase of a project. Planning, preliminary or sequential development is encouraged. For example, multi-year projects might include a phase one involving artist selection, costuming, scoring, etc. Subsequent phases, or years, might include performances, touring, etc. Receipt of funding in one year does not guarantee subsequent funding. If activities will take place in more than one phase, over more than one year, funding must be requested each year, for each phase. Receipt of funding in one year does not guarantee funding subsequent years. Please see "Special Requirements" on page 36 for details of what to submit for multi-year projects.

> ## Opera/Musical Theater
>
> **This component projects support excellence and creativity in all forms of live, opera and musical theater; broaden the availability of opera and musical theater productions, and reestablish opera and musical theater's relevance to, contemporary American life through works which express the uniqueness of our society.**
>
> **This component encompasses traditional opera and musical theater, operetta, Broadway musical comedy, nontraditional music theater, such as, documentary music theater, blues and jazz musicals, new music theater pieces and still-evolving forms of musical theater. Projects serve artists, ensembles and opera companies of distinction; promote contemporary and established works, and enlarge the opera-musical theater oeuvre for our time and posterity.**

Either instate or out-of-state composers, lyricists or librettists may be commissioned, but if all other criteria are equally met, priority will be given to Michigan artists.

Further, priority will be given to projects that ensure performances of the work created beyond its premiere, by its placement on a touring schedule or through other arrangements.

The Opera/Musical Theater component supports:

- Professional opera, theater and musical theater organizations, by supporting performances, seasons, festivals, series, tours, broadcasts, booking, showcasing, and performances in public spaces.
- Nonprofessionals opera, theater and musical theater organizations, by supporting performances.
- Professional presenters, by supporting a performance, season, festival or series of opera, operetta or musical theater works.
- Nonprofessional presenters, such as colleges, universities and community organizations, in hosting the finest examples of live, professional opera, operetta or musical theater, by supporting performances and festivals.

Component Description - Opera/Musical Theater

- Collaborations among companies, theaters, composers, vocalists, librettists, lyricists, ensembles or artists from other disciplines which foster innovation and experimentation in opera, operetta or musical theater.
- Professional opera, theater and musical theater organizations, by supporting outreach activities that expand or diversify audiences.
- Residencies of guest composers, companies, ensembles, librettists, lyricists or vocalists which improve the artistic quality of performing organizations, and broaden their repertories
- Performance opportunities for emerging or mid-career, Michigan vocalists, librettists, lyricists and composers.
- Creation and performance or presentation of experimental, opera, operetta or musical theater works, particularly explorations involving new music, contemporary issues, or productions and performances which foster collaborations among creative artists from various disciplines.

- Commissioning and creation of opera, operetta or musical theater works including production and performance.
- Performance of new, never or rarely performed operas, operettas or musicals including production and performance.
- Completion of a composer's, lyricists's or librettists's work in progress including, production and performance.
- Presentation, broadcast, booking or touring of newly created, never or rarely seen operas, operettas or musicals, or the introduction of lesser known American composers, librettists or lyricists to the public through performance of their works.
- Commissioning or presentation of adaptations, translations or new treatments of established operas, operettas and musicals to make them more relevant to contemporary audiences, or target them to underserved or culturally diverse audiences with performances for the target audience.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, funding **may not** be used for:

- Students, student ensembles and orchestras
- Recording of commercial material
- College and university ensembles and orchestras

Special   Component Review Criteria

All Opera/Musical Theater Component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of the artists; artistic merit and technical quality of art works.
- Access to facilities in which quality opera or musical theater can be presented and which accommodate audiences in numbers large enough to produce significant earned income.
- Production values.

If an operatic or musical theater work is to be created, Opera/Musical Theater Component Review Criteria are used in evaluation, as well as the following criteria:

- Artistic and technical ability of composers, lyricists or librettists.
- Originality, inventiveness, artistic merit and technical quality of artistic works.

- Proof the creative artist will maintain copyright for the work.
- Disposition of the work's royalties.
- Appropriateness and feasibility of plans for the premiere of the work including promotion plans and site.
- Strong production capability of applicant organization.
- Likelihood the work will be performed for a broad public beyond its premiere - if all other review criteria are equally met, priority is given to commissioning projects that ensure subsequent performances of the work by placing it on a touring schedule; arranging live or taped broadcasts, or making other arrangements for continued performances.
- Relevance of an adaptation to its target audience.

Component Description - *Theater*

Theater

This category supports projects that involve theater artists of recognized excellence; expand theater audiences, and increase performance opportunities and remuneration for professional, theater artists.

Funding is provided to professional theaters, companies and ensembles, community theaters and presenters. Priority funding consideration is given to professional companies and ensembles and to independent, professional theaters that hold at least one open audition each year.

Theater

Component projects support quality and creativity in live theater including, but not limited to live theater, including, drama, comedy, ensemble and solo works, and play writing. Projects serve professional theaters, theater artists, ensembles and companies, and community theaters of distinction; promote contemporary, American, theater works, as well as, the works of master playwrights; illuminate the experiences of diverse cultures and preserve our theater legacy for new generations.

Productions that exemplify the brilliance and diversity of the American theater are of special interest.

The Theater Component also supports the creation, production, co-production, or commissioning of new plays and adaptations; the performance of new, never or rarely seen plays, and the exploration of new theater forms.

Project funding is awarded to professional theaters, companies and ensembles, and to other organizations working in collaboration with professional theaters, companies and ensembles. Theater artists involved must be professionals whose work is of the highest caliber.

The proposed project must be presented to the public. The planned date for the public presentation must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

Creation of a theater work may require more than one year. For this reason, applicants may apply for support of each year, or phase, of a project. Planning, preliminary or first phase activities are encouraged. For example, multi-year projects might include a phase one involving playwright selection, costuming, staged readings, etc. If activities will take place in more than one phase, over more than one year, funding must be requested each year, for each phase. Receipt of funding in one year does not guarantee funding subsequent years. Please see "Special Requirements" on page 36 for details of what to submit for multi-year projects.

The Theater Component supports:

- Professional theaters, companies and ensembles through support of performances, seasons, series, or touring.
- Community theaters, through support of expenses associated with the production of plays, and the performance residencies of Actors' Equity Association theater artists.
- Professional presenters, such as, colleges, universities and community organizations, in hosting the finest examples of live, professional theater, by supporting performances and festivals.

- Collaborations among theater professionals, business, or others which enhance production, performance or presenting.
- Projects that strengthen artistic quality or audience appeal through the residencies of theater artists of significant status, with professional theaters, companies and ensembles.
- Projects which improve artistic quality, foster innovation and experimentation, and increase audiences, by adding contemporary, American plays to the repertories of theaters, companies or ensembles.

Component Description -*Theater*

- Collaborations of professional theaters, companies, ensembles and others which generate co-productions of significant scale.
- Projects which increase audience access, diversity and size, by supporting presentations of professional theaters, companies, ensembles or solo artists, to audiences who are under-served or new to live theater.
- Creation, performance or presentation of experimental plays, and the exploration of nontraditional theatrical forms.

- Commissioning of plays, including production and performance.
- Production, performance, presentation, or touring of new, never or rarely seen plays.
- Completion of a playwright's work-in-progress, including production and performance.
- Commissioning, production or presentation of adaptations, translations or new treatments of established plays to make them more relevant to contemporary audiences, or target them to underserved or culturally diverse audiences, with performances for the target audience.

NOTE:
When play writing is pursued in the Theater Component, emphasis is on the collaborative development, and theatrical production of the writer's material. Development/production might involve theater laboratories, staged readings, works-in-progress screenings, tryouts or premieres.

Funding Restrictions
All Arts Projects funding restrictions apply. In addition, funding **may not** be used for:
- Students, student ensembles and companies
- College and university ensembles and companies

Special Component Review Criteria

All Theater Component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:
- Artistic and technical ability of theater artists.
- Artistic merit and technical quality of theatrical works.
- Access to facilities in which quality theater can be presented and which accommodate audiences in numbers large enough to produce significant earned income.
- Production values.

If a theater work is to be created, Theater Component Review Criteria are used in evaluation, as well as the following criteria:
- Artistic and technical ability of the playwright.
- Originality, inventiveness, and artistic merit of the work.

- Proof the playwright will maintain copyright for the work.
- Disposition of the work's royalties and plans for the distribution of future profits.
- Appropriateness and feasibility of plans for the premiere of the work including promotion plans and date of the premiere.
- Strong production capability of applicant organization.
- Likelihood the play will be performed for a broad public beyond its premiere - if all other criteria are equally met, priority will be given to commissioning projects that ensure subsequent performances of the work by placing it on a touring schedule; arranging live or taped broadcasts, or making other arrangements for continued performances.
- Relevance of an adaptation to its target audience.

Component Description - *Visual Arts*

Visual Arts

This category welcomes projects that present exemplary, visual arts works to the public; foster creativity; preserve our visual arts legacy; broadens audience access to the visual arts; involve and provide fair compensation to professional visual artists.

The Visual Arts Component also supports the creation of significant visual arts works; the public exhibition of new, never or rarely seen art works, and the acquisition of works of art for public spaces. Art works may include, but are not limited to, paintings, murals, sculptures, ceramic works, drawings, environmental installations and electronic works.

Visual Arts

Component projects foster excellence and innovation in areas including, but are not limited to, painting, sculpture, drawing, printmaking, ceramics, fiber, glass, photography, jewelry, textiles and new technology, such as, computer art, holography, interactive video and laser works.

Projects should involve works of artistic significance and visual artists of recognized accomplishment; broaden visual arts audiences, and recognize the unique contributions of Michigan and other American artists to our culture.

Artists involved in creative projects must be professionals who have produced work of the highest caliber.

The proposed project must be presented to the public. The planned date for the public presentation must be stated in the application. The public presentation date may be after the end of the grant period. However, if this is the case, the cost of the public presentation may not be included in the project budget.

Creation of a visual arts work may require more than one year. For this reason, applicants may apply for support of each year or phase of a project. Planning, preliminary or first phase activities are encouraged. For example, multi-year projects might include a phase one involving a call for entries, artist selection or jurying, artist/architect planning, site preparation, etc. If activities will take place in more than one phase, over more than one year, funding must be requested each year, for each phase. Receipt of funding in one year does not guarantee funding subsequent years. Please see "Special Requirements" on page 36 for details of what to submit for multi-year projects.

The Visual Arts Component supports:

- Art exhibitions, exhibition seasons and series, traveling and exchange exhibitions, visual arts programs, or fine arts publications.
- The sale of work including personnel and promotion, or the operation of an artist community, colony or working space.
- The installation of permanent or temporary works of art or art exhibitions in public spaces.
- Preservation, conservation or restoration of Michigan's public art works including, but not limited to, sculptures, paintings, stained glass and murals.
- Collaborations between arts organizations and industry which provide residencies of professional artists in industrial setting and opportunities for the artists to create their work while learning and using industrial materials and processes.
- Presentation of nontraditional visual art works, such as, laser and other electronic works, interactive video works, environmental installations, etc.
- Residency visits of visual artists of significant stature, for public activities, exhibition of their work, interaction with local artists and community members, through activities, such as, slide lectures, studio visits or critiques.
- Guest curators and jurors to select visual art exhibitions for galleries and art centers, attract the best exhibitors and increase sales or audience.
- Exchange exhibitions involving Michigan and out-of-state, noncommercial galleries or alternative spaces.

Component Description - *Visual Arts*

- Projects which supplement the income of professional artists' by developing marketing strategies or sales opportunities for their work, while ensuring the equitable treatment of the artists involved.
- Documentation of Michigan's public art through interpretive field guides or electronic inventories that could be used to promote tourism or increase arts audiences.
- Activities, such as, visual artist symposia or slide lectures, or presentation of visual artist discussions, demonstrations, or interviews on radio or television, that increase the public's understanding of the visual arts.
- Projects in which nonprofessional or non-arts organizations include the visual arts in their activities and employ professional artists.

- Commissioning, fabrication, production or installation, of permanent or temporary, site specific, works of art in public spaces.
- Collaborations among communities, arts organizations, business and visual artists which provide the acquisition of, permanent or temporary, works of art, and their installation or exhibition in public spaces.
- The completion of work in progress and its permanent or temporary installation in a public space.
- Commissioning, installation, exhibition or presentation of new or experimental works, or works involving new technology, such as, computer art, holography, interactive video, laser art, etc.
- Exhibition or presentation of new, never or rarely seen works of visual arts.

Funding Restrictions

All Arts Projects funding restrictions apply. In addition, Visual Arts project funding **may not** be used for:

- Cooperative galleries and other organizations that serve or exhibit only, or primarily, the work of their own membership, staff or board.
- Exhibitions, juried programs/projects, or competitions which require artists to pay entry fees in excess of those required to handle entry materials.
- Non-exhibition related catalogs.
- College/university/school, projects/exhibitions featuring faculty members.

Special Component Review Criteria

All Visual Arts Component projects are evaluated using the Review Criteria for Arts Projects, as well as the following:

- Artistic and technical ability of visual artists; artistic merit and technical quality of art works.

If a visual arts work is to be created, Visual Arts Component Review Criteria are used in evaluation, as well as the following criteria:

- Artistic and technical ability of creative artist(s).
- Originality, inventiveness and artistic merit of the work(s).
- Proof the artist maintains copyright for the work.
- Appropriateness of selected site.
- Evidence the selected site will be available for all project activities, and throughout the duration of the work's location at the site.

- In case of installations, safe public use of art works and sites.
- Thorough maintenance plans that include care and upkeep of work and associated costs.
- In case of permanent installations, extent to which planning addresses present and future, character, location and ownership of site, public access, and durability of the work.
- Evidence of strong, interactive cooperation, collaboration or support among participating artists and community organizations.
- Appropriateness and feasibility of plans to fabricate and install the work including completion date and unveiling ceremony.
- Likelihood the work will be seen by a broad public.

Special Requirements

Special Requirements by Activity Type

If your project involves any activity type listed in this section, you must include the following in your Narrative (Attachment 1 of your application).

Festivals

If funding is requested for a festival, your Narrative should describe: the primary focus of the festival; types of concessions that will be allowed; involvement of professional artists in festival planning; previous community support of your activities; the system you will use to assure accountability in the handling of cash generated during the festival; festival publicity. Provide a schedule for all festival activities. If all activities are not scheduled, provide a schedule for those activities which are in place and indicate when the schedule will be complete, including the tasks which must be completed before the schedule can be finished.

Your Narrative should indicate: the way in which artists will be chosen for festival participation; the amount of entry fees and/or the percentages of artist commissions; policies and procedures you have developed to facilitate your interaction with festival artists, such as, time lines for notification of participation, artist payment and contracting, artist setup procedures, liability insurance, dressing room and lavatory facilities, security, artist technical requirements, etc.

Installations - Permanent

If permanent installations of art works are involved, your Narrative should describe the care and upkeep the work will require, and what guarantee there is that public access will be maintained.

Installations - Permanent or Temporary

If permanent or temporary installations of art works are involved, your Narrative should describe the character, location, ownership, and necessary preparation of the selected site and the public access the site will provide. Describe the site selection process and identify the individuals involved in site selection. Discuss why you feel the site is appropriate, including how it will affect the potential public impact of the art work.

Film, Video or Radio Production

If support of a film, video or radio production is requested, your Narrative should describe the production format, length of the work and phase the project will support; describe production activities and/or distribution plans; list key production personnel and subcontractors.

Museums Projects

If exhibitions are planned, your Narrative should identify curators and other key staff and describe their qualification; provide resumes or abbreviated biographies for them in Attachment 9; describe the exhibition content and concepts, and describe how art works to be exhibited relates to the stated curatorial premise.

If conservation is involved, your Narrative should describe: the relevance of the work to be conserved to the institution's collection and programming and community; the aesthetic and historical significance of the work; the circumstances that created the need for conservation; the urgency of the need for conservation; maintenance plans; public access to the work after restoration. Identify, describe the qualifications of and provide resume for the curators.

If traveling exhibitions are involved, your Narrative should list the name of and describe the facility at each site. Submit letters of support from the exhibition host sites in Attachment 8.

Special Requirements

Presenting

If funding is requested for presenting, your Narrative should describe the presenter's facility, including size of house, type of stage, lighting, sound, dressing room, etc.

Public Spaces

If permanent or temporary installations, performances or other arts activities will occur in public spaces, provide the following in your Narrative: Describe community activities (community membership on selection committee, town meetings, local cable broadcasts, etc.) undertaken to ensure the success of the project. If appropriate, describe the involvement of and any contribution to the project by local government.

Multi-year or Phased projects

If activities will take place in more than one phase, over more than one year, funding must be requested each year, for each phase. Receipt of funding in one year does not guarantee funding subsequent years. A description of activities, schedules, time lines and budgets, for each year or phase of a multi-year project, must be submitted with the application.

Touring

If funding is requested for the tour of an artist group (symphony, theater company, dance ensemble, etc.), provide the following information in your Narrative: indicate the number of continuous years the group has been incorporated as a nonprofit; describe their management system; identify all paid management personnel and volunteer staff and describe their management roles and responsibilities; describe the role of the governing board in management; provide the groups operating income for last year, the current year and the year for which funding is requested and the percentage of this income that was earned and unearned; provide any pertinent contextual information about yearly income, such as, significant fund raising initiatives, long range plans, etc.; describe audience growth over the past few years and any audience development plans; describe the group's readiness to tour and what you feel the impact of the touring support requested will have on the group; describe any successful touring experience of the group.

And your Narrative should also: identify each tour site; indicate the amount of time spent, types and number of activities, audience size and anticipated income for each tour site; describe the facility that will be used at each site, including size of house, type of stage, lighting, sound, dressing rooms, etc.; indicate the artists who will be involved in activities at each site, and describe tour promotion. When funding is requested for a tour , "community" may be defined as the targeted tour audience, in your Narrative.

Competitions

If a competition is requested, provide all of the following items which apply to the project:
1. Three copies of an outline of the content of the planned prospectus
2. Three sample copies of the prospectus
3. Three copies of call for entries
4. Three copies of media release(s) and other promotional material for the competition of materials from the originating organization

Installations - Permanent

For permanent installation, you must submit:
1. Three copies of plans for maintenance, including how the maintenance will be paid for throughout the life of the work

Film, Video or Radio Production

If applying for support of a film, video or radio production submit the following:
1. Three copies of an itemized production budget

Special Requirements

Museum Projects

If you apply in the Museums Component, provide all of the following items which apply to your project:

1. Three copies of the applicant's exhibition schedule for the current year and for the projected year (year of project). If the exhibition scheduled for the projected year is included in #4 of the Narrative, indicate this and refer reviewers to this area for information.
2. For exhibitions booked from outside services, include 3 copies on or service describing exhibition content and requirements in detail
3. For exhibitions intended to tour, provide 3 copies of the tour schedule and list of sites
4. For exhibitions or conservation activities, 3 copies of a list of art works involved, including artist, title, medium, dimensions, date completed. (If information is included in #4 of the narrative, indicate this and refer reviewers to this area.)

Creation of Artistic Work

1. Applicants whose total activity will not be completed during a single grant period but will require multi-phase implementation over more than one year, must submit:
2. Three copies of a one-page description of each project phase
3. Three copies of a one-page schedule for each project phase
4. Three copies of a projected budget projections for each year of the project

Performing Arts Organizations

If a performing arts organization is the applicant, provide the following:

1. Three copies of a list of all your performances within last two years (should include current year), including dates, presenters, audience attendance and artists involved. (If information is included in #4 of the Narrative, indicate this and refer reviewers to this area.)
2. Three copies of representative samples of your promotional materials, such as, brochures, newsletters, etc.
3. Three sample copies of your sample press kit including material, such as, photocopies of photographers, a brochure, handbill or flier, a sample media release, ad slicks and instructions for use of press kit materials
4. Three copies of up to 5 current critical reviews
5. For touring, performing arts organizations should submit 3 copies of their technical requirements sheet

Performing Arts-Presenting/Touring/Booking

If a presenting, touring or booking is requested, provide the following:

1. Three sample copies of your sample press kit including material, such as, photocopied of photographs, a brochure, handbill or flier, a sample media release, ad slicks and instructions for use of press kit materials
2. Three copies of up to 5 current critical reviews
3. Three copies of a schedule for the current season, including names of artists or groups, site(s), audience attendance and dates of activities. (If information is included in the Narrative, indicate this and refer reviewers to this area.)

Commissions

If your project involves the commissioning of an artist, <u>you must</u> submit a sample of the commissioned artist's work in **Documentation.**

Documentation material must be presented as Attachment #11 (see page 50)

Application Form Instructions

Applications must be typed. Before preparing your application, read the guidelines. The guidelines provide important information about types of projects the Council will fund and the criteria by which your application will be reviewed. Be sure that your application addresses these issues.

Section 1: Cover Page ---The cover page provides a receipt record for Council use and provides the summary of the project for Council members.

Project Summary

Provide a clear and concise project summary. Include a project synopsis with timeline, number and types of activities for which MCACA funding is requested. Limit your response to the space provided. If the project is funded, this will be the basis for your grant contract language.

Separate applications must be completed for each grant request. The grant application may be duplicated.

Section 2
Applicant Information
Name, address and telephone number
Enter the legal name, other commonly used names, official mailing address, telephone number and office hours of the organization. Use exact spellings. Do not use abbreviations unless part of the official name. Correspondence will be sent to this address, including notification of receipt of your application.

Authorized Official
Enter the name and title of the person who is authorized to sign official papers. This person cannot be the same as the project director.

Board Chairperson
Enter the name, title and address of the individual who bears ultimate authority and responsibility on behalf of the applicant organization.

Section 2 County Code <u>and</u> Section 3 Project County Code(s)
<u>For Section 2</u> --- Enter the name and 2-digit code for the county in which the applicant organization's main office is located.

<u>For Section 3</u> --- Enter the two digit code(s) for the county in which the project takes place. The applicant organization's location and the project location may differ. Enter all county codes that apply.

01 Alcona	09 Bay	17 Chippewa	25 Genesee	33 Ingham
02 Alger	10 Benzie	18 Clare	26 Gladwin	34 Ionia
03 Allegan	11 Berrien	19 Clinton	27 Gogebic	35 Iosco
04 Alpena	12 Branch	20 Crawford	28 Grand Traverse	36 Iron
05 Antrim	13 Calhoun	21 Delta	29 Gratiot	37 Isabella
06 Arenac	14 Cass	22 Dickinson	30 Hillsdale	38 Jackson
07 Baraga	15 Charlevoix	23 Eaton	31 Houghton	39 Kalamazoo
08 Barry	16 Cheboygan	24 Emmet	32 Huron	40 Kalkaska

Application Form Instructions

41 Kent	50 Macomb	59 Montcalm	68 Oscoda	77 St Clair
42 Keweenaw	51 Manistee	60 Montmorency	69 Otsego	78 St Joseph
43 Lake	52 Marquette	61 Muskegon	70 Ottawa	79 Tuscola
44 Lapeer	53 Mason	62 Newaygo	71 Presque Isle	80 Van Buren
45 Leelanau	54 Mecosta	63 Oakland	72 Roscommon	81 Washtenaw
46 Lenawee	55 Menominee	64 Oceana	73 Saginaw	82 Wayne
47 Livingston	56 Midland	65 Ogemaw	74 Sanilac	83 Wexford
48 Luce	57 Missaukee	66 Ontonagon	75 Schoolcraft	99 State wide
49 Mackinac	58 Monroe	67 Osceola	76 Shiawassee	(use for project activity only)

Federal Identification Number

Enter the applicant organization's 9 digit Federal Identification Number. This number (also known as Federal Employer Identification) is recorded on 990 Tax Returns and on W-2 forms.

Status Code --- *Describes Legal Status*

Enter the 2-digit code which indicates the applicant organization's legal status. If it is a nonprofit organization, add the letter which describes it.

02 Organization - Nonprofit no part of the income or assets inure to the benefit of any director, officer, or employee except as salary or reasonable compensation for services and travel expenses.

A. - **An unincorporated association formed for nonprofit purpose**: a church committee, a group operating under an "assumed name," a new group of community volunteers, etc.

B. - **A nonprofit or not-for-profit corporation:** some community arts councils, an advocacy organization, a group formed for a specific, usually temporary purpose (community festival, a private foundation (501(c)4), etc.

C. - **A resident tax exempt (501(c)3) organization:** a private school, an arts organization, a private university, a charitable trust, a fundraising/granting organization, a public foundation, a "United Fund," a community service organization, a church, an alumni association, etc.

D. - **A tax exempt organization other than (501(c)3) or one which is a Segment of a larger tax-exempt organization:** a state chapter of a national tax-exempt organization, a local branch of a statewide service organization, a congregation of a (national) religious denomination, a (national) fraternal service organization, a labor union or "local," etc.

03 Organization - Profit income or assets do inure to the benefit of directors, officers, employees, or stockholders.

04 Government - Federal to be used when the mail recipient is a unit of federal government.

05 Government - State to be used when the mail recipient is a unit of state government.

06 Government - Regional to be used when the mail recipient is a unit of a sub-state regional government.

07 Government - County to be used when the mail recipient is a unit of a county government.

08 Government - Municipal to be used when the mail recipient is a unit of a municipal government.

09 Government - Tribal to be used when the mail recipients are governing authorities of tribes, bands, reservations, or sovereign nations of American Indians/Alaska Natives.

99 None of the above - To designate an entry which cannot be coded.

Application Form Instructions

Institution Code ------ Enter a code to identify the applicant organization.

03   Performing group of artists who perform works of art (an orchestra, theater, dance group)

04   Performing Group , College/University - a group of college or university students who perform works of art.

05   Performing Group Community - a group of persons who perform works of art avocationally and which may be, but is not necessarily, professionally directed.

06   Performing Group for Youth - a group which may, but not necessarily, include children who perform works of art for young audiences.

07   Performance Facility - a building or space used for presenting concerts, drama, presentations, etc.

08   Museum of Art - an organization essentially educational, or aesthetic in purpose, with professional staff, which owns or utilizes works of art, cares for and exhibits them to the public in some regular schedule.

09   Museum /Other - an organization essentially educational or aesthetic in purpose, with professional staff, which own or utilizes tangible objects, cares for them and exhibits them to the public in some regular schedule. (e.g., non-arts organizations such as historical, agricultural, scientific, industrial and anthropological museums, zoos, aquariums and arboretums.)

10   Gallery/Exhibition Space-an organization or space which primarily exhibits works of art from collections other than its own and may be involved in selling those works.

11   Cinema - a motion picture theater organization which regularly shows films.

12   Independent Press - a non-commercial publisher or printing press which issues small editions of literary and other works.

13   Literary Magazine - a non-commercial, numbered, serial publication devoted to contemporary poetry, fiction, drama, or literary criticism.

14   Fair Festival - a seasonal program of arts events.

15   Arts Center - a multipurpose facility for arts programming of various types.

16   Arts Council/Agency - an organization whose primary purpose is to stimulate and promote the arts and increase access for the public through services, programs and/or funding within a specific geographic area. (e.g., county, state, local.)

17   Arts Service Organization - an organization which does not, as its central function, produce or present the arts, but which provides services that assist or promote artists and/or arts organizations (e.g., statewide assemblies, NASAA, Opera American Arts Education Alliances, etc.). Not to include presenters or producers of the arts or regional arts organization.

18   Union/Professional Association - include artists coalitions, professional associations (such as the American Association of University Professors), and all artists' clubs, guilds, and societies.

19   School District - a geographic unit within a state comprised of member schools within that area as defined by the state government.

20   School Parent/Teacher Association - an organization composed of school parents who work with local school teachers and administrators.

21   School, Elementary - also called a grammar school.

22   School, Middle - also called a junior high school.

23   School, Secondary - also called a senior high school.

24   School, Vocational/Technical trade school - School for secretarial, business, computer training, etc.

25   School, Other - such as one offering lessons and courses in karate, ballet, scuba diving, flower arranging, cooking, guitar, etc.

26   College/University - include state-supported colleges and universities, privately-supported colleges and universities, junior colleges and community colleges.

27   Library

28   Historical Society/Commission - a historical "society" is an organization dedicated to the study

and preservation of the history of a town or region, usually owning a collection of documents and/or artifacts and frequently based in a historic building; a historical "commission" is an arm of local government, usually volunteer, charged with the survey of historic buildings in a town or region.

29 Humanities Council/Agency - an organization whose primary purpose is to stimulate and promote the humanities through services, programs, and/or funding, within a specific geographic area. (e.g.., county, state, local.)

30 Foundation - an endowed organization which dispenses funds for designated philanthropic purposes. Includes charitable trusts and corporate foundations.

31 Corporation/Business - a legal entity engaged in business or authorized to act with the same rights and liabilities as a person.

32 Community Service Organization - a non-arts organization designed to improve the lives of its membership and larger community through volunteerism and other services. Examples include youth centers, chambers of commerce, YMCAs. Elks, Clubs, the Salvation Army, Junior League, etc.

33 Correctional Institution - a prison, penitentiary, reformatory, etc.

34 Health Care Facility - hospital, nursing home, clinic, etc.

35 Religious Organization - church, synagogue, etc.

36 Seniors' Center - a facility or organization offering programs, care or services for people 65 and over.

37 Parks and Recreation - usually a municipal agency which provides a wide variety of services for the population. In addition to administration of park facilities, services may include planned activities such as concerts, plays and participatory activities. (e.g. ceramics, macrame and other crafts.)

38 Government, Executive - the administrative branch of the government, federal, state, county, local or tribal. Include grants to municipalities.

39 Government /Judicial - judges and courts of law.

40 Government - Legislative (House) - the representative body of government (commonly the House of Representatives) creating statues/laws. Include representatives and related other, such as legislative research personnel.

41 Government - Legislative (Senate) - the other legislative body of government (commonly the Senate) creating statutes/laws. Include senators and related others, such as legislative research personnel.

42 Media Periodical - a periodical publication including magazines, journals, newsletters, etc. Does not include daily or weekly newspapers.

43 Media - Daily Newspaper

44 Media - Weekly Newspaper

45 Media - Radio

46 Media - Television

47 Cultural Series Organization - an organization whose primary purpose is presentation of single arts events or cultural series such as Community Music Series, Metro Modern Dance Series, Washington Performing Arts Society, or film series.

48 School of the Arts - any school which has arts education as its primary educational mission. Include magnet schools for the arts, community arts schools, conservatories, schools for artistically gifted, etc.

49 Arts Camp/Institute - a organization dedicated to camps, institutes or in-depth experiences for limited time duration (e.g., a children's summer music camp).

50 Social Service Organization - governmental or private agencies designed to provide services addressing specific social issues (e.g. public housing, drug abuse, welfare, violence, the environment, health issues, etc.).

51 Child Care Provider - an organization providing child care.

99 None of the above.

Application Form Instructions

Legislators

Identify your U.S. Representative to Congress, state senator and state representative and their districts.

This information may be obtained through your local library or county clerk's office

Date Organized

Enter month and year applicant began publication under current legal name.

Number of Paid Professional Staff

List full and part-time separately.

Annual Hours of Operation

Provide total public hours and indicate if operations are seasonal.

Section 2-- Applicant Primary Discipline Code <u>and</u> Section 3 --- Projects Primary Discipline Code:

<u>For Section 2:</u> Enter the one code that describes primary area of work for the applicant organization.

<u>For Section 3:</u> Enter the one code that best describes the primary discipline of the project.

NOTE: If project activities are of a technical assistance or service nature, use the discipline which will benefit from the project. For example, accounting workshops for dance company managers should be coded 01 Dance. A training conference for performing arts presenter trustees should be coded 14 Multi disciplinary.

01 Dance
(do not include mime; see "Theater", 04, for mime)
    A   ballet
    B   ethnic/jazz include folk-inspired,
        (see "Folk Arts", 12)
    C   modern

02 Music
    A   band do not include jazz or popular
    B   chamber include only music for one musician to a part
    C   choral
    D   new include experimental, electronic
    E   ethnic include folk-inspired; see "Folk Arts," 12
    F   jazz
    G   popular include rock
    H   solo/recital
    I   orchestral includes symphonic and chamber

03 Opera/Music Theater
    A   opera
    B   musical theater

04 Theater
    A   theater-general include classical, contemporary, experimental
    B   mime
    D   puppet
    E   theater for young audiences

05 Visual Arts
    A   experimental include conceptual, new media, new approaches
    B   graphics include printmaking and book arts; do not include graphic design: see "Design Arts,"
    D   painting include watercolor
    E   sculpture

06 Design Arts
    A   architecture
    B   fashion
    C   graphic
    D   industrial
    E   interior
    F   landscape architecture
    G   urban/metropolitan

07 Crafts

A	clay	B	fiber
C	glass	D	leather
E	metal	F	paper
G	plastic	H	wood
I	mixed media		

08 Photography include holography

09 Media Arts
    A   film
    B   audio include radio, sound installations
    C   video
    D   technology/experimental (include work created using computer or other digital or experimental media as the primary expressive vehicle)

10 Literature

A	fiction	B	nonfiction
C	playwriting	D	poetry

11 Interdisciplinary - pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g. collaboration between/among the performing and/or visual arts), include performance arts.

12 Folk Life / Traditional Arts - pertaining to oral, customary, material, and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or regional groups. For dance, music, crafts/visual arts and oral traditions that meet the above criteria, use the subcodes 12A-12D.   For other folklife or traditional art forms not itemized below (such as specific occupational arts, vernacular architecture, folk/traditional theater or other performing art forms), use the main code of 12. **Do not include folk-inspired forms.** (For example, interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition should be coded 01B or 02E, respectively.

   12A: Folk/Traditional Dance
   12B: Folk/Traditional Music
   12C: Folk/Traditional Crafts and Visual Arts
   12D: Oral Traditions (include folk/traditional storytelling)

13 Humanities - pertaining but no limited to the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religions, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, sociology, political theory, international relations, and other subjects concerned with questions of value and not with quantitative matters.

14 Multi-disciplinary - pertaining to grants that include activities in more than one of the above disciplines; use this code to describe only those grants in which the majority of activities cannot be attributed to one discipline. If the majority of supported activities are clearly within one discipline, that discipline should be used instead of multi-disciplinary. Do not include interdisciplinary activities or events. See "Interdisciplinary", Code 11.

15 Non-arts/Non-humanities

Section 2---Grantee Race Code

Enter the ONE code that best represents 50 percent or more based on code description for the applicant organization. *Applicant organizations should code themselves based on the predominant group of which their staff or board or membership (not audience) is composed. Use the list below. Organizations should choose the **one** code that best represents 50 percent or more of their staff or board or membership.*

   A ----- 50% or more Asian
   B ----- 50% or more Black / African American
   H ----- 50% or more Hispanic / Latino
   N ----- 50% or more American Indian / Alaska Native
   P ------ 50% or more Native Hawaiian / Pacific Islander
   W ----- 50% or more White
   99 ----- no single group listed above represents 50 percent or more.

Section 3--- Project Race/Ethnicity Code

 Enter the ONE code that best reflect the project activities: *If the majority of the grant activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, chose that group's code from the list. If the activity is not designated to represent or reach any one particular group, choose code "99"*

Section 3 --Project Information
Project Director (contact person)

This is the person to whom questions concerning this application will be addressed. Include address and phone number(s). This person cannot be the same as the authorizing official.

Activity/Project Title

Start date/end date

Enter the dates of your project. These dates must be within the grant period of October 1, 2006 through September 30, 2007.

Application Form Instructions

Type of Activity Codes
General description of what you plan to do.

01   Acquisition - expenses for additions to a collection.

02   Audience Services - ticket subsidies, busing senior citizens to an event.

04   Creation of Work of Art/Commission.

05   Concert/Performance/Reading-include production/ development.

06   Exhibition - include visual arts, film, video, production development.

07   Facility Construction, Maintenance, Renovation. Note: Design is 04.

08   Fair/Festival - periodic/seasonal program of arts events.

09   Identification/documentation - archival, educational purposes.

10   Institution/Organization /Establishment -creation/ development of a new institution/organization.

12   Arts Instruction - include lessons, classes, and other means used to teach knowledge of and/or skills in the arts.

13   Marketing - see budget definitions.

14   Professional support - administrative.

15   Professional Support - artistic.

16   Recording/Filming/Taping - including creation in 04, documentation in 09, publication in 17.

17   Publication - books, manuals, newsletters.

18   Repair/restoration/Conservation.

19   Research Planning - include program, evaluation, strategic planning, and establishing partnerships/ collaborations between agencies.

20   School residency - artist activities in an educational setting wherein one or more core student groups receive repeated artist contact over time.

21   Other residency - artist activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time.

22   Seminar/Conference.

23   Equipment Purchase/Lease/Rental.

24   Distribution of Arts - films, books, prints; including broadcasting.

25   Apprenticeship/Internship.

26   Regranting.

27   Translation.

28   Writing About Art - include criticism.

29   Professional Development/Training - activities enhancing career advancement.

30   Student Assessment - the measurement of student progress toward learning objectives. Not to be used for program evaluation.

31   Curriculum Development/Implementation - include the design, implementation and distribution of instruc- tional materials, methods, evaluation, criteria, goals and objectives.

32   Stabilization/Endowment/Challenge - grant funds used to reduce debt, contribute to endowments, build cash reserves or enhance funding leverage or stabilization.

33   Building Public Awareness - activities designed to increase public understanding of the arts or to build public support for the arts.

34   Technical Assistance - with technical/administrative functions.

35   Web Site / Internet Development - include the creation or expansion of existing Web sites (or sections of Web sites) as well as the develop- ment of digital art collections, databases, discussion areas or other interactive technology services delivered via the Internet.

36   Broadcasting - include broadcasts via television, cable, radio, the Web or other digital networks.

99   None of the above.

Application Form Instructions

Arts Education Code:
An arts education project is defined as ---- An organized and systematic educational effort with the primary goal of increasing an identified learner's knowledge and/or skills in the arts with measurable outcomes.

Projects not fitting the definition of arts education stated above should be coded 99.

For those projects fitting the National Standard Arts Education definition, the use of sub-codes A through D, indicating specific learning audiences, are required. If a project serves multiple groups of learners or the general public, main numeric codes are acceptable:

01 50% or more of this projects activities are arts education directed to:
    A. K-12 students
    B. Higher education students
    C. Pre-kindergarten children
    D. Adult learners (including teachers and artists)

02 Less than 50% of this project's activities are arts education directed to:
    A. K-12 students
    B. Higher education students
    C. Pre-kindergarten children
    D. Adult learners (including teachers and artists)

99 None of this project involves arts education

Project Descriptors

Select the descriptor(s) below that comprise a significant portion (50 percent or more) of the grant's resources /activities. Select and enter all that apply. If none apply, or if the descriptors below apply to a small or indeterminate portion of your activities, enter a "Z".

A   **Accessibility** - grants or services related to ADA/504 compliance or other activities designed to increase access to the arts for persons with disabilities.

I   **International** - programs or activities supporting any of the following: grantees visiting other countries, foreign artists visiting the USA, any cultural exchange program, linkages with artists or institutions in other countries, or establishing/administering international programs in your own agency.

P   **Presenting/Touring** - grants or services resulting in the movement of artists and artworks for performances, readings, screenings, exhibits, etc., in different geographic areas. Use this code to indicate funds awarded for either the hosting/presentation of works originating outside of the grantee community or for the fees paid to artists or arts organizations that will, themselves, be touring in different areas.

T   **Technology** - grants or services using technology for the creation or dissemination of artworks or the use of technology for organizational management purposes.

Y   **Youth at Risk** - grants or services designed primarily to serve at-risk youth. Include arts-related intervention programs (for violence, drug/alcohol abuse and crime) as well as other creative programming specifically involving at-risk youth as primary project participants or beneficiaries.

Application Form Instructions

Section 4 --- Summary Information

The information provided in Sections 4a and 4b will be reported to the public, in compliance with the Michigan Council for Arts and Cultural Affairs' research and communication plans. The information should represent your projections and estimates for the entire grant period. Awardees will have an opportunity to amend the projections and estimates during the grant contracting process, and will be required to provide actual participant numbers in the final grant report.

Section 4a----Budget Summary

Complete Section 5, Projected Budget before completing the budget summary.

Section 4b----Project Participation Summary

Michigan Artists Participating

Enter the number of Michigan artists involved in this project as providers of art, artistic or cultural services.

Amount Paid to Michigan Artists

Enter the amount paid to Michigan artists involved in this project as providers of art or artistic or cultural services.

Artists Participating

Enter the total number of artists involved in this project as providers of art, artistic or cultural services (this total number should include Michigan artists).

Amount Paid to Artists

Enter the total amount to be paid to artists involved in this project as providers of art, artistic or cultural services (this total should include the amount paid to Michigan artists).

Individuals Benefitting

Count direct project participants, service providers and any staff, board members or other partners directly involved with the project. Do not use the total number of individuals served by all programs of the organization receiving the grant award. Figures should encompass only those individuals directly affected by or involved in the funded activity, and should include the totals from the Artists Participating and Youth Benefitting fields. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

Youth Benefitting

Enter the total number of children and youth (including students, participants, and audience members) who will directly benefit from the project. This figure should reflect a portion of the total number reported in Individuals Benefitting.

New Hires and Employees

Enter the number of individuals who will be hired and employed by the applicant organization, during the grant period, to implement the project. Include full and part-time staff. Do not include contract workers.

Section 4c ----ADA Information

Please circle the appropriate response. Unless the question states otherwise, the information you provide on ADA compliance should be project specific.

Application Form Instructions

Section 5--- Projected Budget

Complete the budget paying attention to the instructions on the application form as well as the budget definitions.

NOTE: A detailed itemization must be provided **as Attachment #2**. The budget itemization must follow the same format as the sample itemization in this booklet (pages 59-60) and include all sub-totals and totals.

Revenue

Include all earned and unearned revenue for this project. Provide an explanation of revenue sources in the detailed budget itemization. Copy in-kind expenses total from line 33 to line 18.

Expenses

Include all expenses for this project. List cash expenses under cash column. List the dollar value of all donated programming space, goods and/or service hours under in-kind. All expenses must be fully explained in the budget itemization. Generally, Council funds cannot be used for capital expenses, therefore, revenue to cover these expense items should be clearly identified and completely explained in the revenue breakdown portion of your budget itemization.

Add line 4 and line 13. Enter the total of these two lines on line 20, cash match.

After completing the project budget, Section 5, transfer information to Budget summary (section 4a).

Section 6---Assurances

Please review carefully. Provide the signature of the authorized official, or board designee; include the meeting and signing dates.

Section 7 --- Attachments

Section 7 Attachments and Attachment Checklist

The following attachments and the Attachment Checklist portion of the application must be submitted with your application.

Attachment #1, Proposal Narrative

The Project Narrative is vitally important to the Peer Panel Reviewers, as it tells the story of your project and includes details such as the 'who, what, when, where, why, and how much'. The Narrative should be written so that it can be easily understood by someone not familiar with the applicant organization or geographic location. Please be concise and to the point.

Compose the Narrative, by addressing the numbered items (#1-#4 below). The information you provide will be reviewed according to the criteria listed on page 9.

Narrative Formatting

Narrative must be typed single spaced, on 8½" x 11" sheets of white paper one-sided only. Do not use smaller than 12-point type, and be sure to leave a minimum margin of 1" on both sides. **Failure to adhere to formatting criteria may result in a loss of points.**

Application Instructions---Attachments

Submit no more than 6 narrative sheets and label as Attachment #1 - Proposal Narrative. Collate and number each page in the upper right corner. Be sure to include the name of the organization and narrative question on each page.

1. **Artistic Merit**
   (Worth 50 points at the panel review)

   Describe your organization's commitment to high artistic standards by describing the time procedures and resources, etc. which support these standards.

   Note: Indicators of artistic quality include: programing, repertoire, critical reviews, awards numbers and types of rehearsals, jurying systems, the artists, jurors, artistic directors, appropriate equipment, etc.

   Describe the quality of services and activities provided.

2. **Community Service**
   (Worth 15 points at the panel review)

   Describe target audience and their needs; include audience characteristics, population, rural, urban, racial makeup, youth, senior citizen, disabled, etc. and estimate the number of individuals you intend to reach. Explain audience development and access plans, explain how the project will reach, involve and benefit your audiences.

   Describe how the community supports your program and activities. Provide evidence of the scope of such support. Include non monetary support such as in-kind contributions, volunteers or letters from program participants.

   Describe how you meet community needs and the extent to which the project will reach, involve and benefit underserved, diverse, geographic, cultural, ethnic and special populations.

   Indicate the organizations that you have been involved with in these efforts (i.e. schools, arts organizations, community artists, universities and local units of government, etc.). Provide evidence of joint planning if applicable.

3. **Artistic Involvement and Support**
   (Worth 15 points at the panel review)

   List the names of all key artists involved in the project and describe responsibilities. Cite the quality of their work, commitment to their art form, current activity, recognition, awards, educational credentials, experience, critical reviews, opportunities for artistic growth and development, etc.

Application Instructions---Attachments

4. Project Management and Feasibility
(Worth 20 points at the panel review)

Describe your planning process for the proposed project. Include information on key participants involved in implementation and management as well as the extent to which the planning and participants are appropriate. Include your justification for the feasibility and effectiveness of the project plans and its potential for success (realistic time lines, work plans, funding request and budget, etc.).

Identify by name and provide relevant artistic qualifications of your organizations key artistic decision makers.

Provide a description of your project evaluation methods.

Provide a description of your promotional plans and methods.

Provide a description of facilities, location, or sites in which activities will occur. Indicate how sites were selected. If they will not enhance the artistic quality of the project activities, indicate why the sites were selected.

NOTE: Be sure to address special review criteria listed in each component description and any appropriate Activity Type Special Requirements listed on pages 35-37. Remember, the attachments outlined on pages 47-52 of the application instructions, relate in various ways to the Review Criteria. Please complete the checklist (section 7) of the grant application to ensure all the attachments have been included.

Attachment #2, Budget Itemization
Each revenue and expense budget figure from Section 5, projected budget, must be itemized, including all payments to artists and in-kind. Indicate the source (for revenue amount) and use (for an expense amount) for each figure in the itemization. The itemization of all artists payments should identify artists or groups who will be paid by name, and the fee for each (the fee for a group of artists along with the type and number of artists to be paid may be substituted for the list of the artists' names). The itemization must be accurate and balance with the projected budget in section 5. **You must indicate if amounts listed on lines 1 through 14 are pending or confirmed by placing a "p" or "c", next to the dollar amount.**

Attachment # 3 , Organizational History
In not more than one page, please provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.

Attachment # 4, Proof of Tax Exemption Status
Provide proof of tax exempt status. A 501 (c) (3) and other tax exempt organizations should submit a copy of their IRS tax determination letter. The following items will not be accepted as proof of tax exempt status: proof of Michigan nonprofit incorporation, articles of incorporation, bylaws, proof of sales tax exemption.

Agencies of government and public schools, school districts, intermediate school districts, colleges and universities are exempt from this requirement.

Application Instructions---Attachments

Attachment #5, Project Assessment
Complete the Project Assessment form located in the back of the guidelines, immediately after the application form. Be sure to complete all the sections thoroughly. **If funded, organizations will be asked to use this document to evaluate the project's overall success/impact as part of the final reporting requirements**. Selected funded projects may also be required to hire an outside evaluator as part of this assessment process.

Attachment # 6, List of Governing Board Members
Provide a roster of your governing board, including names, addresses, telephone numbers, professions or areas of expertise.

Attachment # 7, Project Director's Resume or Bio
Provide the resume or bio of the project director.

Attachment # 8, Letters of Support
Provide a minimum of three but no more than ten letters of support. Letters of support should be current, reinforce the worth of project activities and come from the community/constituents served. Provide letters of support from key members of the collaboration/partnership to indicate the degree of their involvement and their commitment to the project. Letters of support from elected officials do not necessarily indicate general community support.

Attachment # 9, Resume(s) or Bio(s) of Key Decision Makers
Provide the resumes or bios of the key project decision makers, jurors, panelists, etc.

Attachment # 10, Resume(s) or Bio (s) of A Key Artist(s)
Provide the resumes or bios for each artist who has been identified in the project narrative.

SAMPLES OF WORK--- Attachment #11

Attachment #11, Documentation and Samples of Work
Provide documentation as specified in the component sections within the program guidelines. Provide a concise but representative sample of materials (promotional materials, pamphlets, brochures, annual reports, programs, season brochure, catalogues, newsletters, samples of work, etc.), to acquaint panelists with your organization and its programs.

Each item should be labeled and numbered in the right, top corner.

Please submit;

1.   Three (3) copies of not more than five (5), one-page items (press release, critical review, etc.)
2.   Three (3) copies of not more than one (1), multi-page item (newsletter, pamphlet, annual report, etc.)
3.   Three (3) copies of samples of work. Please refer to the following Samples of Work instructions when submitting samples.

No "oversized" (larger than 9"x 12") items may be submitted.

Application Instructions -- Samples of Work

Refer to the following instructions for submitting Samples of Work . Do not submit original work.

Audio
Must be submitted as follows.
1. Submit standard C.D. or audio cassette tapes only.
2. Submit three (3) copies of one (1) audio recording
3. Label the Audio Recording with name of the applicant organization. Side One (to indicate the side containing the selection(s) to be evaluated).

Audio Sheet
Submit three (3) copies of an Audio Sheet with the three (3) copies of the audio cassette tape.
1. Type the Audio Sheet on 8 ½ " x 11" white paper, one side only.
2. The Audio Sheet may be no longer than one (1) page.
3. Label Audio Sheet in the right, top corner:
	Audio Sheet
	name of the applicant organization
4. The Audio Sheet describes the work sample reviewers will evaluate include:
	title of work
	name of work's creator, composer, lyricist,
	author, etc., as applicable
	date work was completed, date composed, date performed, etc., as applicable
	names of key artists, group and instruments played or parts sung, etc., as applicable
	name of conductor, arranger, guest artists, accompanist, etc., as applicable
	date tape was recorded
	length of the entire work (not length of the taped sample)

Manuscripts
Submit three (3) copies of the Manuscript as follows
1. Manuscripts may not exceed twenty (20) pages in length.
2. Manuscripts must be typed on 8 ½ x 11 white paper, one side only
3. If poetry is submitted, only one poem may appear on a page.
4. Manuscripts must be submitted on photocopy paper.
5. Label each page of the Manuscript in the right, top corner with:
	"Manuscript", Page # (1 through 20)
	name of the applicant organization
	name of the author (name of author who's work is on a page should appear at the top of that page)
	title of the work (title of the work on a page should appear at the top of that page).

Printed Photography
Submit printed photographs as follows.
1. Submit three (3) sets of up to ten (10), 8x10 photos.
2. Label each photo with:
	number 1 to 10
	the name of the applicant organization
	the name of the artist, group, performer, etc., as applicable
	title of the work, activity, site, etc., as applicable
	top of the image

3. Package Photos:
    in a clear plastic or acetate, 9x12 loose-leaf sheet place the photos according to their 1 to 10 numbering.

Photo List

Submit three (3) copies of the Photo List with the three (3) sets of photos.

1. Type the slide list on 8 ½ x 11 white paper, one side only
2. The photo list may be no longer than one (1) page
3. Label the photo list in the right, top corner:
    Photo List
    name of the applicant
    organization
4. The photo list describes each print. Number the descriptions to correlate with the numbered print they describe.
5. Each description of a print should include:
    name of the artist, group, etc., as applicable
    title of the work, identification of activity, site, etc., as applicable
    date of execution, date of completion, date of performance, etc., as applicable
    medium, materials used, etc., as applicable
    dimensions of work (height, width, depth), duration, as appropriate
    indication if a slide contains a detail or multiple view of a work.

Video Recording

Submit a Video Recording as follows:

1. Submit three (3) copies of one (1), CD rom, DVD, or ½ VHS format video cassettes, re-corded at standard play speed.
2. Label the Video Recording with the following information:
    name of applicant organization
    title of the project
    title of work(s), name of activity, etc., as applicable
    name of the work's creator, or subject, etc., as applicable

Video Sheet

Submit three (3) copies of a Video Sheet with the three (3) copies of the Video Tape, CD Rom or DVD.

1. Type the Video Sheet on 8 ½ x 11 white paper, one side only.
2. The Video Sheet may be no longer than one (1) page
3. Label the Video Sheet in the right, top corner:
    * Video Sheet
    * name of the applicant organization
4. The Video Sheet should describe the sample to be evaluated and include:
    * title of the work, activity, etc., as applicable
    * name work's creator(s), subject(s), etc., as applicable
    * date the work was completed, taped, or performed, etc., as applicable
    * names of artists, group, or performer(s) with role(s) portrayed on the tape, etc., as applicable
    * accompanist or sound credits, names of key technical specialists, etc., as applicable
    * work's total running time (not playing time of sample)

Actors' Equity Association Contractor Advisory Actors' Equity Association (AEA) allows

producers and presenters with AEA contracts to submit video Samples of Work. LORT contractors are given permission to submit video Samples of Work under the AEA rules which cover "Televising, Filming and Recording" (Refer to the AEA rule book.)

Other AEA contractors ("Small Professional Theater," "Guest Artist," "Stock," etc.) should obtain permission to produce and submit video Samples of Work by contacting their AEA business representative. AEA looks favorably upon such requests.

AEA contractors may video tape up to ten minutes of materials, as long as, the video does not contain a dramatic scene or musical number in its entirety. Further, contractors may submit video taped Samples of Work to the Michigan Council for Arts and Cultural Affairs, for evaluation as part of the funding review process. Generally, the same AEA rules that apply to a documentation or archive video, apply to Sample of Work videos.

The Council assures that video tapes will be used for the purpose of artistic evaluation, then archived in accordance with the State's retention schedule. Video samples will not be made available for subsequent viewing by any individual or organization. In all matters pertaining to video taped Samples of Work, AEA rules and regulations apply.

Attachment 12 -- Consideration for American Masterpieces

Organizations wishing to have their project considered as a candidate for American Masterpieces funding/designation must:

A) check the proper box on Page 0ne of the Application form
B) make your case and provide evidence of the projects inclusion of an American Masterpieces, as a one page attachment.

MCACA will provide support and designate projects for inclusion in the American masterpieces Initiative in each of the four eligible components:

1. choral music,
2. dance,
3. musical theater, and
4. visual arts.

Choral:
This component of American Masterpieces will celebrate the extraordinary and rich evolution of Choral Music in the United States.

American Masterpieces Choral Activities may include, but are not limited to;

- choral recitals/festivals that will highlight repitoire by American composers.
- educational activities that help convey the significance of American choral music and provide access to the rich legacy of American choral history.
- home-based or touring performances of American choral work(s) that are artistically, historically and culturally significant.

Attachment 12 -- Consideration for American Masterpieces

Dance:

This component of American Masterpieces will celebrate the extraordinary and rich evolution of dance and choreography in the United States.

American Masterpieces Dance Activities may include, but are not limited to;

- Home-based or touring performances of American dance work(s) that are artistically, historically and culturally significant.
- Restaging, performance, and documentation of significant American choreography in order to provide access to the rich, but often inaccessible, legacy of American dance history.
- Educational activities such as master classes, lecture demonstrations, movement workshops, etc.

Musical Theater:

This component of American Masterpieces will celebrate the collaborative genius, evolution, diversity, and cultural contribution of the American musical theater.

American Masterpieces Musical Theater activities may include, but are not limited to;

- Home-based or touring performances of musical theater masterworks.
- Masterpieces from the classical canon. Lesser known works by master artists. Concert stagings of lesser known masterworks. Musical theater for young audiences. Masterworks representing new music theater forms. Works of historical or cultural significance.
- Educational activities that help convey the significance of American musical theater and provide access to the rich legacy of American musical theater.

Visual Arts:

This component of American Masterpieces will celebrate the extraordinary and rich evolution of the visual arts in the United States.

American Masterpieces Visual Arts activities may include, but are not limited to;

- Home-based or touring exhibitions that focus on schools, movements, traditions, subject areas and themes such as:
  *The Hudson River School *American Impressionism *Native American Art *American Masterworks from Unique Collections *Aspects of American Art Post-1945 to the Present *Art of the W.P.A. *Latino Art *The Portrait in America *American Naïve Art * African American Art * American Photographers and Photography *American Decorative Arts *The Art of the American West * Industrial Design * Architecture *Costume and Textiles *Folk Arts
- Educational activities that help to convey the significance of American visual arts and provide access to the rich legacy of American visual arts history.
- Recognition of a particular style, movement, or tradition relevant to Michigan or the Great Lakes region, or a particular state visual arts master, through:
  *Exhibition *Master class *Lecture *Radio/Television Profile *Publication *Web Feature.

PLEASE REMEMBER

Take the time to develop a strong proposal. As necessary, seek MCACA staff assistance prior to the application deadline. Remember, good planning makes successful projects.

The application narrative should be easily understood by readers who may not be familiar with your organization. Remember, not everyone knows your past accomplishments, your target audience and participants, or your service area. Also, clearly explain the roles, duties, responsibilities and contributions of all project partners and collaborators.

Clearly explain the public benefit of your project.

Your documentation should support your application. Remember to use current letters of support and samples of work. Remember, if you have a website to include appropriate references, especially in regards to samples of work, annual reports, strategic plans etc., as they relate to your application.

You should consider your budget another opportunity to state your case for funding. Use your budget to support your project narrative. Make sure that the numbers in the budget match the numbers in your narrative.

Provide detailed explanations for all budget items, cash and in-kind. Double check the accuracy of all mathematical calculations.

Remember, prior MCACA funding does not ensure continued support.

Check for typos.

Before mailing, make certain your application package is complete. You **will not** be notified of application deficiencies. No additional information may be submitted after the May 1st deadline.

Application Instructions

Mailing Instructions

Applications are due by May 1, 2006 for projects beginning on or after October 1, 2006.

Applications must be postmarked by the **U.S. Post Office** or **dated by a commercial carrier** on or before the application deadline. Hand delivered applications must be dated and documented received by Council staff on or before the application deadline. Late or significantly incomplete applications will not be accepted or reviewed.

Applications will be evaluated by review panels as submitted. Metered mail will not be accepted as proof of meeting deadlines.

Faxed applications are unacceptable.

Applications must be typed or word processed.

The original and three copies (total of four) of completed Council forms and required attachments must be collated and placed in its own envelope. Each envelope should be labeled with the organization's name and identified according to the checklist (see Section 7, "Packaging" of the application form).

Three copies of documentation requested in specific program or component guidelines should be submitted in separate envelopes labeled with the organizations' name and identified according to the checklist.

The seven envelopes (four applications with attachments, and three documentation envelopes) are to be submitted in a single package.

It is the applicant's responsibility to ensure that application sets are collated and assembled properly. Individual envelopes will not be opened and will be forwarded to reviewers as submitted. Envelopes will not be checked by staff prior to distribution. Check individual program information for any special instructions.

The Council is not responsible for loss or damage of application materials. The Michigan Council for Arts and Cultural Affairs reserves the right to retain a copy of application materials for archival purposes and its permanent record.

All application materials are public records. Keep a complete copy of your application for your file.

Applications should be sent to the following address:

**Grant Application
ATTN. Arts Projects
Michigan Council for Arts and Cultural Affairs
702 West Kalamazoo
P.O. Box 30706
Lansing, MI 48909-8206**

Budget Definitions

Activity
Refers to the specific project or range of operations proposed for MCACA funding.

Admissions
Revenue derived from fees earned through sales of services (other than this grant award). Include sales of workshops, etc., to other community organization, government contracts for specific services, performances or residence fees, tuition, etc. Include foreign government support.

Applicant Cash
Funds from the applicant's resources allocated this project.

Capital Expenditures-Acquisitions
Expenses for additions to a collection, such a works of art, artifacts, plants, animals or historic documents, the purchase of which is specifically identified with the activity.

Capital Expenditures - Other
Expenses for purchases of building or real estate, renovation or improvements involving structural change, payments for roads, driveways, or parking lots, permanent and generally immobile equipment such as grid systems or central air conditioning, etc., which are specifically identified with the activity.

Corporate Support
Cash support derived from contributions given for this activity (other than this grant award) by businesses, corporations and corporate foundations, or a proportionate share of such contributions allocated to this activity.

Employee-Administrative
Payments for employee salaries, wages and benefits specifically identified with the activity, for executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fund raisers, clerical staff such as secretaries, typists, bookkeepers, and supportive personnel such as maintenance and security staff, ushers and other front-of-the house and box office personnel.

Employees-Artistic
Payment for employee salaries, wages and benefits specifically identified with the activity, for artistic directors, conductors, directors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, puppeteers, etc.

Employees-Technical/Production
Payments for employee salaries, wages and benefits specifically identified with the activity, for technical management and staff, such as technical directors, wardrobe, lighting and sound crew, stage managers, stage hands, video and film technicians, exhibit preparators and installers, etc.

Federal Support
Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of the federal government, or a proportionate share of such grants or appropriation allocated to the activity.

Foundation Support
Cash support derived from grants given for this activity (other than this grant award) by private foundations, or a proportionate share of such grants allocated to this activity.

Government Support
Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of the city, county, in-state regional and other local government agencies, or a proportionate share of such grants or appropriation allocated to the activity.

Budget Definitions

Grant Amount Awarded
Amount awarded in support of this activity.

In-Kind
In-kind items utilize the same definitions as cash categories to reflect the value of fees and services which are provided to the applicant by volunteers or outside parties at no cash cost to the applicant.

Marketing
All costs for marketing, publicity, and/or promotion specifically identified with the activity. Do not include payments to individuals or firms which belong under "personnel" or "outside fees and services." Include costs of newspapers, radio and television advertising, printing and mailing of brochures, flyers, and posters, and food, drink and space rental when directly connected to promotion, publicity or advertising. For fund-raising expenses, see "Other Expenses."

Non-employee artistic fees and Services
Payments to firms or persons for the services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations, whose services are specifically identified with the activity. Include artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc. serving in non-employee/non-staff capacities.

Non-employee, other fees and services - Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations, whose services are specifically identified with the activity.

Other Expenses
All expenses not entered in other categories and specifically identified with the activity. Include fund-raising expenses, scripts and scores, lumber and nails, electricity, telephone and telegraph, storage, postage, interest charges, photographic supplies, publication purchases, sets and props, food consumed on premises, equipment rental, insurance fees, non-structural renovations or improvements, trucking, shipping and hauling expenses not entered under "Travel."

Other Private Support
Cash support derived from cash donations given for this activity or a proportionate share of general donation allocated to this activity. Do not include corporate, foundation or government contributions and grants. Include gross proceeds from fund-raising events.

Other Unearned
Revenue derived from sources other than those listed above. Include catalog, sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

Space Rental
Payments specifically identified with the activity for rental of office, rehearsal, theater, hall, gallery and other such spaces.

State/Regional Support
Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of state government, or a proportionate share of such grants of appropriations allocated to the activity. *Some examples of other state funding include: Minigrants, Touring Arts, MSHDA, DNR, MDOT etc.*

Travel
All costs directly related to travel of an individual or individuals and specifically identifies with the activity. Include fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc. For trucking, shipping, or hauling expenses, see "Other Expenses."

Sample Itemization

MCACA requires that you submit a full itemization of each figure in your budget. That itemization is to be submitted as ATTACHMENT #2. The following is a sample of such an itemization.

<div align="right">

ATTACHMENT #2, Page 1
"Your" Arts Organization Inc.

</div>

Revenue:
(p = projected) (c = confirmed)

    Admissions
        Ticket sales
        4 performances x 750 x $5 per ticket $15,000 p   **$15,000**

<div align="right">

This number is from line 1 of the budget form

</div>

    Contracted services
        7 school workshops - 7 x $150 ea $1,050 c
        2 school performances - 2 x $350 ea $700 c
                $1,750 c   **$1,750**

<div align="right">

This number is from line 2 of the budget form

</div>

    Other / Memberships
        400 x $15 per membership $6,000
        80 x $25 per membership $2,000
                $8,000 c   **$8,000**

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This number is from line 3 of the budget form

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Corporate Support
        The Alexander Corporation $2,000 p
        15 businesses @ $250 $3,750 p
        4 businesses @ $1,000 $4,000 p
                $9,750 p   **$9,750**

<div align="right">

This number is from line 5 of the budget form

</div>

    Other Private Support
        Millionaire Raffle $7,000 p
        Charities of Our Town $3,000 p
                $10,000 p   **$10,000**

<div align="right">

This number is from line 7 of the budget form

</div>

    Council request $11,000

    Total Cash Revenue $55,500   **$55,500**

<div align="right">

This number is from line 17 of the budget form
This amount should equal the amount on line 32 of the budget form

</div>

Expense In-Kind
    Administrative Employees:
        Executive Director - 5% of salary $1,250   **$1,250**

<div align="right">

This number is from line 21 of the budget form

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    Other fees/services (non-employee)
        7 school teachers - 7% of salary
        7 x $2,450 $17,150   **$17,150**

<div align="right">

This number is from line 25 of the budget form

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    Space Rental
        Allante Elementary Auditorium
        2 performances - 2 x $800 $1,600   **$1,600**

<div align="right">

This number is from line 26 of the budget form

</div>

    Total In-Kind Expenses $20,000   **$20,000**

<div align="right">

This number is from line 33 of the budget form

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Sample Itemization continued

Expenses / Cash

Administrative Employees

Executive Director - 20% of salary — $5,000

$5,000
This number is from line 21 of the budget form

Artistic Employees

Grover Dance Company (5 dancers)

4 performances -4 x $5,550 — $22,200

2 performances -2 x $1,300 — $2,600

$24,800

$24,800
This number is from line 22 of the budget form

Artistic Fees / Services

Robert Perry (dancer)

2 three-hour workshops - 2 x $200 — $400

John Dubin (dancer)

1 lecture/demonstration - 1 x $200 — $200

Darla Heller (dancer)

2 in-service 2 x $200 — $400

Carrey Cooper String Quartet (4 musicians)

2 performances - 2 x $800 — $1,600

The Mozart Symphony

4 performances - 2 x $2,500 — $10,000

$12,600

$12,600
This number is from line 24 of the budget form

Space rental

Hicks theater

4 performance - 4 x $1,050 — $4,200

$4,200
This number is from line 26 of the budget form

Marketing

Newspaper Ads

4 x $180 — $720

5 x $200 — $1,000

2 x $780 — $1,560

Posters

50 x $13 — $650

$3,930

$3,930
This number is from line 28 of the budget form

Other Expenses

Ticket Agent — $500

School materials

Dance Dream booklets - 245 x $3 — $735

Teacher guide booklets - 7 x $5 — $35

Royalties — $2,450

Millionaire raffle — $1,000

Corporate fundraising solicitation — $250

$4,970

$4,970
This number is from line 29 of the budget form

Total Cash Expenses — $55,500

$55,500
This number is from line 32 of the budget form
This number should equal the amount reported on line 17 of the budget form

NOTE: The numbers used in the Itemization samples are presented solely as examples of budget itemization format. These numbers <u>are not</u> to be used as recommendations of the Council of proper pay scales/ expenses etc.

Test Yourself with these Questions

Take a look at the following questions. If you can answer each question "Yes" you have prepared your application to be reviewed by the peer panel. If any of your answers are "No" you may want to revisit your application.

1. Did you use an inclusive process to develop your project?

2. Does your application narrative clearly respond to the program guidelines and review criteria?

3. Is the proposed project compatible with the mission and goals of your organization?

4. Does your community and others outside your organization support the project? Is their support evidenced in letters, agreements, matching funds, volunteer contributions, etc.?

5. Are all of your letters of support current and relevant to your project?

6. Have the grant program matching requirements been met?

7. Have you clearly explained what you plan to accomplish through your project? Why? How? When?

8. Have you provided a plan to assess and evaluate the impact and success of your project?

9. Are the project activities accessible to the general public? Persons with disabilities?

10. Is the facility, in which the project activities will take place, accessible to persons with disabilities?

11. Do resumes and bios of key personnel reflect relevant experience and expertise?

12. Are your project budget projections realistic? Are personnel wages, supply and equipment costs, rental fees, marketing and promotional expenses etc. appropriate?

13. Generally, MCACA final grant awards are less than the amount requested. Have you considered how partial funding may impact the implementation of your project?

14. Is your cash flow sufficient to ensure that your project can begin while you wait for your Council funding to arrive?